

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3988.

SATURDAY, APRIL 2, 1904.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE STREET, PICCADILLY, W.

LECTURE ARRANGEMENTS AFTER EASTER, 1904.

TUESDAYS. Lecture Hour, 5 o'clock.

Prof. L. C. MALL, F.R.S., Fullerian Professor of Physiology, R.I.—THREE LECTURES on 'The Transformations of Animals.' On TUESDAYS, April 12, 19, 26.

L. FLETCHER, Esq., M.A. F.R.S.—THREE LECTURES on 'Meteorites.' On TUESDAYS, May 3, 10, 17.

H. F. NEWALL, Esq., M.A. F.R.S.—TWO LECTURES on 'The Solar Corona.' On TUESDAYS, May 24, 31.

THURSDAYS. Lecture Hour, 5 o'clock.

Prof. DEWAR, M.A. LL.D. Sc. F.R.S. M.R.I., Fullerian Professor of Chemistry, R.I.—THREE LECTURES on 'Dissociation.' On THURSDAYS, April 14, 21, 28.

ARTHUR HASSALL, Esq., M.A.—THREE LECTURES on 'Great Britain and Europe (1703-1793).' On THURSDAYS, May 5, 12, 19.

H. G. WELLS, Esq., B.Sc.—TWO LECTURES on 'Literature and the State.' On THURSDAYS, May 20, June 2.

SATURDAYS. Lecture Hour, 5 o'clock.

CYRIL DAVENPORT, Esq., F.S.A.—THREE LECTURES on (1) 'Mezzotints'; (2) 'Cameos'; (3) 'Jewellery.' On SATURDAYS, April 16, 23, 30.

DONALD FRANCIS TOVEY, Esq., B.A.—THREE LECTURES on 'Scenic Style and the Sonnet Form' (with Musical Illustrations). On SATURDAYS, May 7, 14, 21.

Sir WILLIAM MARTIN CONWAY, M.A.—TWO LECTURES on 'Spitsbergen in the Seventeenth Century.' On SATURDAYS, May 28, June 4.

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The FRIDAY EVENING MEETINGS will be RESUMED on APRIL 15, at 9 p.m., when the R.I. Rev. Monsignor the COUNT VAY DE VAY and LUSKOL will give a Discourse on 'Korea and the Koreans.' Succeeding Discourses will probably be given by Col. DAVID BRUCE, the Very Rev. J. A. ROBINSON, D.D., Dean of Westminster, Dr. P. CHALMERS MITCHELL, Mr. M. H. STELMANN, Prof. ERNEST RUTHERFORD, H.B. ALBERT, PRINCE OF MONACO, Prof. SVANTE ARRHENIUS, of Copenhagen, and other Gentlemen. To these Meetings Members and their Friends only are admitted.

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The SENATE invite applications for the post of SECRETARY to the ACADEMIC REGISTRAR. Salary 200l. Particulars may be had on application.

ARTHUR W. RUCKER, Principal.
University of London, South Kensington, S.W.
March 22, 1904.

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All applications for the appointments, to be made on Forms provided for the purpose, must be lodged with the Principal as soon as possible, and not later than TUESDAY, April 26.

Canvassing, direct or indirect, of Members of the Governing Body is forbidden, and will disqualify Candidates.

A. J. NAYLOR, Clerk to the Governors.
Woolwich Polytechnic, Woolwich, March 25, 1904.

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Applications for (a) are to be endorsed 'Assistant Librarian,' and for (b) 'Senior Assistant.' Candidates will be required to devote the whole of their time to the duties of their appointment.

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Town Hall, Woolwich, March 22, 1904.

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supplanted by other views in later ages, and when our own is thus judged most of our historians may be found to be important not because they have recorded past events faithfully, but because they exhibit the special methods and special ideas of their own time. Where, however, the events recorded and the mind which records them belong to the same age we obtain a double testimony, and the outcome is the model history of a Thucydides, a Tacitus, or a Machiavelli. If this be true of external events, how much truer it must prove of that inner life of an age which we call its thought! For thought is something more than literature, and much of it is familiar only to those who have taken part in it:—

"The vague yearnings of thousands who never succeed either in satisfying or expressing them, the hundreds of failures which never become known, the numberless desires which live only in the hearts of men or are painted only in their living features, the uncounted strivings after solutions of practical problems dictated by ambition or by want, the many hours spent by labourers of science in unsuccessful attempts to solve the riddles of nature—all these hidden and forgotten efforts form, indeed, the bulk of a nation's thought, of which only a small fraction comes to the surface, or shows itself in the literature, science, poetry, art, and practical achievements of the age..... Philosophers tell us of the wastefulness of organic life, of the thousands of germs which perish, of the huge volume of seed scattered uselessly. A similar fate seems to fall on the larger portion of intellectual and moral effort; but here a deeper conviction tells us that it is not the sacrifice, but the co-operation of the many which makes the few succeed..... Who in after ages can write the history of this forgotten and hidden work of a nation? Whose historical sense is delicate enough to feel where the pressure was greatest and the effort longest ere the new life appeared; whose eye penetrating and discerning enough to follow up the dim streaks of twilight, dazzled as he must be by the blaze of the risen sun? We who live in the expectation of the light which is to come, surrounded by shadows, difficulties, and obstacles; we who belong to the army, and are not leaders, who live in, not after, the fight, we claim to be better able to tell the tale of endless hopes and endeavours, of efforts common to many, of the hidden intellectual and moral work of our age."

That Mr. Merz has himself taken part in the thought of the nineteenth century is a claim which might well be made for him, although he modestly limits it to the possession of some personal knowledge of the greater portion of its intellectual interests. His memory carries him back, he reminds us, to the middle, and his schooling embodies the ideas of the earlier half of it. Nay, as a man's parents use the thought of their own time to mould and train the child in his earliest years, so he can feel himself in some measure in touch even with the beginning of the century. For more than thirty years, as he says, he has developed and strengthened this personal knowledge by the study of the various intellectual movements which have borne fruit in the whole period under review. But, as he has had his direct acquaintance confined to English, French, and German thought, so he restricts his survey to England, France, and Germany. American culture he notices only where it comes into immediate and obvious contact with

European thought. Similarly, he offers no more than a passing and imperfect account of such tendencies of Italian, Scandinavian, or Russian thought as may cross the frontiers of his special province. These, of course, are considerable limitations, but no one who can form any conception of the difficulty of the task, even as thus circumscribed, will doubt their wisdom. As it is, the subject is "vast, intricate, and bewildering," notwithstanding the fact that of late some branches of European thought have become international. So bewildering is it, indeed, as to suggest that the contemporary can be scarcely less unsuccessful than the subsequent historian in following the innumerable turns of the labyrinth, or in recording vague yearnings or unknown failures. The shadows, difficulties, and obstacles on which Mr. Merz dwells may certainly reveal the pressure, but they are also apt to increase the sense of perplexity, and to render more arduous perhaps than it would be to a later investigator the supreme task of finding the clues to the intellectual and moral tendencies of the age.

To find the clues is obviously the purpose which Mr. Merz has in view, but here there is another limitation by which he regards himself as bound. A history of knowledge, whether it be scientific or literary, or a record of political change or industrial achievement, is not, he says, what he is writing, although he is well aware that so far as science, literature, and art are the outcome of the inner life he must use them to verify his conclusions. His object is to disengage the conscious aims and ends, wherever they exist, of political or social movement, and when they do not exist to show the results which such movement has had upon thought; but, above all, to trace the methods by which knowledge has been extended or applied, to explain the principles of literary composition and criticism, and bring out the spiritual treasure which the poetry, the art, and the religion of the period have tried to reveal; in fact, as he expresses it, to answer the question:—

"What part has the inner world of thought played in the history of the century? What development, what progress, what gain, has been the result of the external events and changes?"

Finally, by thought he means what English writers like Carlyle, Buckle, Draper, Lecky, Mark Pattison, and Leslie Stephen understand by the word, namely, the whole of the inner life and activity of a nation or a period. Much the same signification attaches to the French *pensée*, but not, he believes, to the German *Geist* or *Weltanschauung*; for *Geist* is commonly used as the correlative of *Stoff*, or matter, and *Weltanschauung* denotes rather the result of thought than thought itself. This difficulty does not, however, detract from the merit of the Germans in being the first to study the life of thought.

Such then, in brief, is the undertaking which Mr. Merz attempts, and of which he has now completed one half. The first of these volumes was published eight years ago, the second has just made its appearance, and between them they sketch the plan of the whole work, and deal with the scientific thought of the nineteenth century. They give an account of the character which

that thought has assumed in the three countries to which the survey is chiefly confined, and then they describe in detail the general methods and principles of the various views of nature which, at one period or another of the century, have come into prominence—the astronomical, the atomic, the kinetic or mechanical, the physical, the morphological, the genetic, the vitalistic, the psychophysical, and the statistical, concluding with a chapter on the development of mathematics. That some division of the kind, formidable as it may appear, is necessary, will hardly be gainsaid, although many of these views are intimately, and all are in a large degree, related to one another. So much justice is done to the personal element, and the contributions of so many investigators are explained, that Mr. Merz comes near to presenting that very history of science which he disclaims. These volumes will be followed, he hopes, by two more—one dealing with the philosophical speculations of the century, and the other with what he calls those undefined, unmethodical ideas generally known as religious thought.

Of the value of the undertaking regarded as a whole it would be unsafe to speak with certainty until the remainder sees the light, for the author himself declares that the object of his labours is philosophical: "it desires to contribute something to the unification of thought"; in other words, to see the century from a single point of view, and, if possible, to reach the principle underlying all the manifestations of its intellectual energy. Plainly, therefore, the treatment accorded to philosophical and religious questions will go far to serve or to defeat this object; in particular, the manner in which the development of philosophical and religious ideas is shown to have proceeded side by side with, or even in dependence on, the development of scientific knowledge. But there is nothing in the way in which Mr. Merz has discharged the earlier portion of his task which need lead any one to suppose that he will not exhibit the same thoroughness, the same patience, and the same lucidity in the later. His volume on Leibnitz, small and unpretending as it may be, is at least an earnest of his deep interest in philosophy, and his acquaintance with German thought will hardly allow him to ignore the great results achieved by it in the domain of religious history and religious speculation. Moreover, the spirit in which he approaches his task is a good guarantee that he will carry it through with credit. With the conviction that the historian of his own age must possess a first-hand acquaintance with the separate trains of reasoning in which its unity must be sought, and with the restraints which he puts upon himself in not travelling beyond any province which he is unable to appreciate from personal knowledge, he may be trusted not to present his contemporaries with crude views or hasty generalizations. That he may bring the work to a successful conclusion must be the cordial desire of all who can value as they ought to be valued the research, the care, and the perseverance which so great an undertaking involves.

Before attempting to estimate the character of the scientific portion of the work it may be well to mention two or three

objections to which his apology for writing contemporary history appears to be open. In the first place, the danger of adding a colour of his own is not confined to the historian who records the events of the past. It attaches, although not perhaps in the same sense or in an equal degree, to the historian of the present. He may use the present to illustrate some special theory which his own experience of life and his own thinking have led him to form. Again, it is just in proportion as contemporary records are minute and particular and proceed from exceptional knowledge that they possess any value; and where can the man be found who has acquired such a mastery of more than one, or at most two or three spheres of activity in his own age? The writers of memoirs are not, as a rule, omniscient persons: on the contrary, they are very commonly bound up entirely with some one set of interests. But the philosopher who surveys the interests and activities of his own age and attempts to record them can hardly be expected to do them all the same justice, or produce a history which shall present them in their due relation to one another. That he could do so is, of course, conceivable, and let us hope that Mr. Merz may prove that it can be done. There is always, however, the danger that he may be driven at some important stage in his survey to borrow his knowledge, to generalize on data which he has imperfectly apprehended, to add the colour and the theory of which the subsequent historian cannot divest himself, and, like him, to incur the reproach once for all expressed by Goethe:—

Was ihr den Geist der Zeiten heisst,
Das ist im Grund der Herren eigner Geist
In dem die Zeiten sich bespiegeln.

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THE first of these volumes, which complete Capt. Brinkley's great work on China and Japan, is a fascinating and elaborate treatise on the ceramic art of the Middle Kingdom, of supreme authority and importance. To it we shall revert. The remaining three constitute a political defence of China and a political impeachment of the West. As such we shall deal with them, for although there are interesting chapters on the religions and philosophies of China, these contain nothing original, and it is their political aspects that are chiefly presented. The defence of China implies a defence of the government and administration as well as of the people. The Chinese entirely deserve the eloquent and occasionally touching eulogies of Capt. Brinkley. Very few of those who have any real knowledge of the people accept for a moment the ungenerous and contemptuous views upon the millions of China entertained—with particular violence just now—in Anglo-Saxondom. The expert few will, almost unanimously, recall the intelligence, good humour, and grace of life that distinguish the Chinese folk, and agree with the estimate formed by an unimpeachable authority cited by Capt. Brinkley, who says:—

"They delight in literature.....practise an admirable system of ethics.....are generous,

charitable, and fond of good works,.....excellent artisans, reliable workmen, and of a good faith that every one admires in their commercial dealings."

The present writer will add, from personal experience, that they are the equals of the Japanese in the qualities above indicated—and in the opinion of some they are even superior to their island neighbours. With the remainder of Capt. Brinkley's case we are less disposed to agree. We agree with it in part, but with large reserves, so far especially as this country is concerned. The eighteen provinces of China proper constitute a fertile, well-watered, compact territory, containing fifteen times the area of the United Kingdom, and ten times the population, packed away in a corner of the great Asian continent, isolated from the rest of the world by trackless deserts and a vast ocean. The land has evolved its own civilization from the beginning, and has itself civilized more or less, without resort to the sword, the countries lying north and south of its borders. Under these conditions we can understand how the Chinese, unapproachable almost from the West up to nearly the middle of the last century, came to regard themselves with a complacency, and aliens with a disdain, only paralleled in Europe, and the difficulties become explicable that arose as the fringe of contact between China and the West became extended and compressed. That contact was scarcely sensible until Pedestrello anchored his junk, flying the Portuguese flag, in the Canton river in 1516. Portuguese pirates and smugglers gave a colour to Western commerce of which it did not get rid for more than three hundred years. It was in 1637 that British ships first appeared in Chinese waters—a squadron of four vessels under Capt. Weddel, who, after bombarding the Canton forts, managed to sell his merchandise. In the course of the seventeenth and eighteenth centuries Chinese trade, a monopoly of the East India Company, remained confined to Canton. It was not until that monopoly was abolished in 1834 that expansion was possible. It is, however, significant that troubles at Canton were invariably the causes, ultimate and proximate, of British military operations in China to the close of what may be termed the war period. It is at this point that we are compelled to join issue with Capt. Brinkley. It is extremely doubtful whether even Yeh cared much about foreign piracy or smuggling, still less about the methods of British diplomacy. What he resented was the denial of his jurisdiction, and the object of British action in the Arrow case was nothing more than the maintenance of the two cardinal principles of international comity—inviolability of the flag and freedom of official intercourse. Milder measures than those adopted by Sir John Bowring might have sufficed, but this much is certain, that the particular form of trouble due and peculiar to the traditional policy of Canton Commissioners has never recurred. British policy in China, therefore, does not appear to merit the somewhat severe criticisms and, as it appears to us, unbalanced sarcasms with which Capt. Brinkley visits the action of almost every British representative in China. That policy no doubt was based largely on

distrust, partly on contempt of Chinese administrative ways. But though China has excellent systems of law, and even of administration, on paper, they remain there. At no period of her history has she possessed, nor up to the present day has she attempted to create, either a sufficient or an efficient system of administration in practice. Some thirteen hundred *hien* magistrates have to keep in order ten times the population of the United Kingdom. Departmental prefects with almost absolute local power, they are totally destitute of training, they know nothing beyond the art of writing essays upon subjects of ancient Chinese history and geography, and they are dependent upon ignorant runners and needy parasites for the discharge of their functions. Their principal duties are not to maintain good order, but to prevent open rebellion, and to remit to Peking the usual proportion of the taxes they collect. The ragged mob of officials, corrupt, inhuman, and cowardly, and hated by their own people, have always impressed, and still impress, resident Europeans, official or other, with a distrust which is often extended unjustly, but inevitably, to the people, and engenders a feeling of hostility or impatience which is neither politic nor generous. In a word, China—the Government, not the people—is responsible, as, indeed, Capt. Brinkley admits, for most of the misfortunes that have befallen her. But by no means for all. Neither France nor Germany has much cause of complaint against China, yet the tale of their proceedings, boldly and forcibly narrated by Capt. Brinkley, almost surpasses belief. As to Russia, the facts are too largely writ to need mention here. It is with no little surprise, therefore, that we find Capt. Brinkley, who states on the title-page of each of his volumes that he is the *Times* correspondent in Japan, writing in a book published in 1904, "That the Russian Government honestly intends to implement its promises [relative to Manchuria], if events permit, cannot justly be doubted." Of Russian policy in Manchuria a most interesting account is given, from its initiation in 1849 up to a recent period, which seems to exclude every idea of retreat from that immense territory.

A curious theory is put forward in the chapter on the Taiping rebellion, that it would have been better to support it than to have assisted the Manchu Government in its repression. But the real Taipings never numbered more than a few thousands; the bulk of their forces consisted of pressed recruits and loafers, who cared nothing for the doctrines of their leaders, and although the provincial populations suffered terribly at the hands of the Imperial armies, they had no love for the rebels. One need but read Capt. Dew's account of their doings at Ningpo to understand what manner of folk in the mass they were.

In dealing with the missionary question Capt. Brinkley displays a generous appreciation of the devotion and heroism of the victims of the many outbursts of fanaticism that have disgraced China. But he is opposed, not without grounds, to much that characterizes missionary policy. The story of the conduct of Catholic missionaries in relation to the French treaty with China, of which France still complacently accepts

the benefits, will be found in the instructive chapter on 'Propaganda and Religions,' together with Capt. Brinkley's comments.

Of the Japano-Chinese war little is said. There are many reticences in this work, and in this connexion the reticence is significant. The Russian massacre at Blagovesthensk is mentioned, but not the Japanese massacre at Port Arthur. The conclusions to which these volumes lead are two: one, to use Capt. Brinkley's final words, that "the Far East is the storm centre of the world to-day"; the other, that China's only chance lies in the appearance of men of the calibre of Okubo, Iwakura, and their coadjutors to do for China what those great statesmen did for Japan.

The volume on ceramic art concerns the collector rather than the general reader. It is too technical to be treated otherwise than very briefly in these columns. The potter's craft in China began to be artistic as early as the sixth century; in the tenth the art of fabricating porcelain was discovered. The artistry, craftsmanship, and command of chemical processes displayed by the Chinese keramists are admirably set forth, and afford high testimony to the great natural endowments of the race. The lovers of Oriental china, more numerous in America than in this country, will find the volume a mine of exact and varied information upon their hobby, and an indispensable guide to the historical comprehension and æsthetic appreciation of one of the most beautiful of human arts. It is curious that the Chinese should have imitated Sèvres, often with wonderful success. With still greater success they imitate themselves. Modern forgeries of ancient ware, especially of the blue-and-white Kanghsai ware, are not seldom highly meritorious productions, only to be distinguished by collectors of great experience—painfully gained very often—or the practised insight of professed experts. The volume is well illustrated, but the illustrations are fewer than one would have expected. Some of them merit special praise, such as the 'Vase of Famille Rose Porcelain,' the decoration of which is absolutely perfect in colour, drawing, and composition, and the 'Wine-pot of Chêng-Hwa,' the ground colour of which is the beautiful yellow which some collectors prefer even to *céladon* or *sang de bœuf*.

The Poetical Works of Christina Georgina Rossetti. With Memoir and Notes by William Michael Rossetti. (Macmillan & Co.)

THIS edition of Christina Rossetti, supervised by her brother, is all that a popular edition should be in completeness, with good and clear print. Its arrangement is based on that of her own successive volumes, with the departures necessary to include supplementary poems. This, doubtless, is as a rule the inevitable arrangement. Yet (when a poet has not collected and arranged his work during his lifetime) there are cases where we could desire something other than the partly fortuitous disposition which results from following the sequence of his volumes. Either a chronological arrangement or some form of classification may seem preferable. Even the poet's own

arrangement is not always impeccable; witness the heterogeneous maze in which the reader is perplexed by Wordsworth's fanciful ordering of his collected poems. Something of a like heterogeneous effect is produced by this volume, and intensified by the numerous inclusions which have been made for the sake of completeness. We wander in a maze of excellence, indifference, or actual poverty. One would give much, for instance, to have the sonnets brought together from the miscellaneous poems which surround them; by which we do not mean that Mr. Rossetti has attempted no classification, but that he has not, to our thinking, carried it far enough.

The total impression made by this volume is that much has been published which there was no call to publish—which should not, indeed, have been published. Furthermore, we are forced to the conclusion that Christina Rossetti herself published overmuch for her ultimate reputation. In this respect, it seems to us, she ranks with Wordsworth and her great rival and sister poet Mrs. Browning, both of whom diluted their inspired work with floods of absolute or comparative mediocrity. It is the more remarkable because she came of an artistic family; because she had for brother Dante Rossetti, whose own volumes are singular for the artistic selection and sparingness of their inclusions; and because for some while at least she had the advantage of his criticism and advice. It would appear, perhaps, to be mainly in her later books that she thus erred—when subjective religiosity overpowered the instinct of art, and the ethical value of the matter became more to her than the perfection of its form. It is curious—curious and regrettable—how few poets retain the white heat, the thorough-blast of their inspiration when they dedicate themselves to direct religious themes. Since the days of Crashaw, Vaughan, and Herbert many have felt themselves called, but few have been chosen. It seems only to demonstrate the inferiority of holy-water to the Pierian spring as a source of inspiration.

But if this apply to much of Christina Rossetti's religious poetry, assuredly it does not apply to all; nor is it only in her religious verse that one finds the inequality. Rather it is because the religious themes predominate over the secular. The marked inequality is the more singular because, unlike most female poets, she is essentially an artistic poet. All her surroundings, with the influence of her brother, made for artistry. Like him, she practised *bouts rimés*, and one very good sonnet is written to these *bouts rimés*. Her best poems are remarkable among feminine—indeed, among masculine—work for their finished art, their craftsmanlike perfection. In this she resembles so much her brother and Tennyson that one would have expected from her a like selective austerity in the withholding of weaker work. Femininity—in the best sense—is, as it should be, over all her poems. What gain should we have from the woman in poetry were she merely a weaker man, as too many women poets are? But Christina Rossetti is always her frank and sexual self. Her best poems have a tender and dependent appeal—cleave to you, detain

you, clasp you round the neck as it were. She is above all things womanly, as our mothers understood womanliness; with the womanliness which is parasitic and takes no shame in the fact. The teaching of her poetry (if one may call anything so modest by the name of teaching) accords with this spirit. She explicitly accepts it as woman's function to be the helpmate of man. Marriage, if possible, but always religion, might perhaps not unfairly be described as her creed; and nothing could be more alien to the spirit of the present day. But her poetry is, some may think, the more lovable and attractive for this old-world attitude.

She resembles her brother in the rich artistry of her work. Doubtless in both it was the common heritage of their Italian ancestry. You see it in the early 'Goblin Market.' The story, to our mind, is weak—even weaker than that of the 'Ancient Mariner'; but the glow of descriptive colour, the research of diction, are abundantly evident. So with other poems, even in later years; they are mosaics, they are tessellated with many-hued and burnished phrase. It is part of her delight in the external beauty of life, in birds, flowers, sun, and stars, the braveries of splendid tissues, of jewels and gold. This strong instinct, this conspicuous quality, blends in strange contrast with her pensive asceticism; yet they do blend, and in their contrast is a subtle harmony. Christina Rossetti is an ascetic of pagan blood. Very rarely the *joie de vivre* breaks forth uncontrolled, as in that cry of the girl expecting her lover, "My heart is like a singing bird," which trills and exults "like tipsy Joy that reels with tossing head"—a woof of brocaded words and images of sensuous splendour, representing her highest achievement from this aspect of her power. But more often the glory of the world and the vanity of the world, the triumph of life and the triumph of death, cross each other in her work like the colours of shot silk, with an effect of rich melancholy. So it is in that fine poem 'A Royal Princess,' which has a passion and breadth of movement not common with her, more akin to Mrs. Browning; and, like Mrs. Browning's most famous poem, it is called forth by the wrongs of the poor. So (but in simpler fashion) the sweetness of earth plays round the inevitableness of death in that sweetest and best-known of her lyrics, "When I am dead."

For she had at call (as that poem reminds us) the power of elemental expression no less than of rich mosaic. In her purely religious verse it naturally predominates. It illuminates the beautiful poem 'Passing Away, saith the World,' a solemnly affecting strain of personal feeling which yet comes home to all, and, resting on the directness of emotion, is yet full of unobtruded art. But that she could employ the richer vein in religious verse, witness, for instance, the shining and musical "Golden-haired, lily-white." In either vein she is among the few who have written religious poetry with the sap of immortality. Granted she wrote too much and facilely, this is still true of her best work. In the case of a poet who tried so many kinds of verse and achieved excellence in many it is rash to make selection. Nevertheless, it seems to us that

Christina Rossetti's fame will ultimately rest mainly on her lyric work, in the stricter sense of the word. It has tenderness, sweetness, the cultivated sense of form, and presiding art; it has the quality of feminine appeal which we before noted. And England, in so many ways poetically distinguished, has the further distinction, in her and Mrs. Browning, of producing two women poets who can take their places unafraid among the great choir of male poets. It is the distinction of England alone.

English Literature: an Illustrated Record.—Vol. II. *From the Age of Henry VIII. to the Age of Milton.* By Richard Garnett and Edmund Gosse.—Vol. IV. *From the Age of Johnson to the Age of Tennyson.* By Edmund Gosse. (Heinemann.)

The first volume of this work ranged over a period of more than seven centuries; the second barely covers seventy years. That counted but one name written in the history of European culture; this records the surroundings and development of the greatest name in our history, our chief contribution to the literature of the world.

But Shakspeare does not stand alone in his period, and, like a judicious cicerone, Dr. Garnett leads us from one point of view to another till we get a complete vision of the age. The study of the Elizabethans opens with a chapter on its great prose writers, of whom Dr. Garnett counts four—Bacon, Hooker, Sidney, and Raleigh. It seems to us that this is too many or too few, and that in the case of two of them the attraction of the man of action for the student has somewhat interfered with proper judgment. Bacon and Hooker stand on a very different plane from either Sidney or Raleigh. No critic can ever say of Bacon's English prose as Dr. Garnett does of Sidney's: "It shows what he might have done for literature had not his time been so largely claimed" by other things, or praise him as an English Montemayor. But, in fact, our author tacitly abandons his claim by treating Sidney all through as a poet and a man of action, which he was. Even in his finest passages he is never a writer of fine prose, nor does the anthology of purple passages which could be compiled from Raleigh's 'History of the World' compensate in his case for the lack of other qualities one looks for in great literature. But while we concede the eminence of Bacon and Hooker, we must remember that they come at the end of a period, that the distinguishing features of Elizabethan prose were a certain simplicity and directness which were untempered by any sense of art till late in the reign.

In explaining the evolution of fine Elizabethan prose one must not leave out of consideration the change in the formula of the English mind which took place during the Tudor period. In the Middle Ages the Englishman was romantic and unpractical, but with the growth of the commercial system he suddenly developed business instincts. In his politics and literature he demanded the essential and that only—form was a matter about which he did not concern himself. As time went on, this central demand for value

and economy of material produced in English prose a sense of form and of finish, but only as a by-product, which is after all its place in the finest art. This development of conscious form is most marked in the reaction following the defeat of Spain, when the nation, after its release from fear for its existence, quietly settled down to the enjoyment of life. The influences of the narrow circle of the Court, of Lyly and Euphuism, of the great translators, and of the theatre all reacted on one another, and the prose of Hooker and of Bacon was the result.

The chapter on Spenser and the minor Elizabethan poets, which comes second, is an ample illustration of this development. Everything written before the Armada time might have been equally well written in the early days of Henry; the whole character of the verse changes with the national feeling. Of Spenser himself, as of his contemporaries, Dr. Garnett writes with clearness and critical acumen, and his selection of specimens among so many gems is unexceptionable. His sure touch and wide reading are, however, most to be appreciated in the next chapter on the predecessors of Shakspeare. It is not, and does not profess to be, a history of the growth of the English stage, as is shown by the fact that the Interlude is hardly mentioned. The word does not appear in the index, and the thing itself is confused with the "morality"; yet Interludes were the most popular form of dramatic art of the time, and the most important socially and politically, developing on one side into the comedy of Jonson, on the other into the masque, though the author of the chapters on Jacobean drama also omits to mention them. In the illustrative excerpt on p. 157, "quick brimstone" is hardly "gunpowder," as Dr. Garnett says; it is pure sulphur in contradistinction to sulphur slaked with lime or soda—in technical parlance, sulphide of lime. As regards the companies of actors, Dr. Garnett, we think, underestimates their numbers. We find even in 1559 that it was a widespread custom for noblemen and gentlemen to maintain players of their own, with a regular season from November to May; but on the other hand, these companies probably consisted of but few members—five or six actors only were required for most Interludes. Larger companies would be recruited from these as a rule, and could only exist in great households. One remembers, however, that the tradition of English nobles was to have a large retinue, and that as "retainers" were forbidden, their players, musicians, &c., were all the more welcome. The printed drama is thoroughly examined, from 'Everyman' to Marlowe, in whose works several minor points are elucidated.

The chapters on Shakspeare are undoubtedly the most interesting and original in the book, and the views expressed are clearly the result of much study and sympathetic imagination. The ten mysterious years of Shakspeare's life have, of course, excited our author's attention—Shakspeare was probably a soldier, had perhaps travelled to Germany, and in that case might have been forced to return by Venice. All this is very ingenious, but it cannot be said that Dr. Garnett carries us

with him in his castle-building. Nor can we allow him more than the credit of a well-stated case in his rearrangement of the dates of the later plays or in his theory of the sonnet dedication. The hint of Shakespeare's contract to supply two plays a year for the theatre is well followed up; but there can, to our mind, be little doubt of the earlier and accepted dates for 'Othello' and 'Macbeth.' The account of the 'Tempest' is specially good, and rightly emphasizes some points Dr. Garnett has already made elsewhere; Prospero as a sort of compound of James I. and Dr. John Dee is inspiring. The clever chapters on Jacobean verse and prose provide an appropriate close to the volume.

Mr. Gosse pays special attention to the lyric outburst of the last years of the century. One side of this, the sudden growth of popular music, has never been properly explained or examined. It is curious that, even in an encyclopedic work like this, one of the most important books of the century—important, that is, in its influence—is not mentioned, we mean Sternhold and Hopkins's 'Metrical Version of the Psalms.' We learn from recent research that from the time of its first issue (which contained, besides the words, the music, and a little treatise on the art of singing) about one hundred editions were sold before any other printed music, vocal or instrumental, was in the hands of the English public. The influence of 100,000 copies of the only popular music available—words and airs, some of these last very fine—is not a thing to be lightly neglected when one is estimating the sources of the late Elizabethan musical development. We observe that M. Lemonnier, the latest historian of the corresponding period of French history, lays some stress on the action of the French version on popular music and poetry.

Mr. Gosse's volume on nineteenth-century literature was expected with some additional interest because of the almost simultaneous publication of another work dealing with the same period, recently reviewed in our columns. That his survey is the work of one pen is, in some respects, an advantage, for however vigilant an editor may be, the point of view of each contributor will vary, and the value of individual contributions is a still more fluctuating quantity. On the other hand, the composite plan has the advantage that each writer feels a certain obligation to say something definite on his author, where the encyclopedist feels only the need of writing about him. In this volume the method has not been a complete success. Mr. Gosse, though he gives us a number of brilliant passages, a few epigrams, and a certain amount of information, has thrown but little new light on the period. The reason is, perhaps, a certain lack of sympathetic imagination in Mr. Gosse, not to mention a gift for paraphrase which conveys but little to the uninstructed reader. The book deals first with the lives of particular writers, and then with more general aspects of their work. As was remarked of a previous volume (iii.), this arrangement leads to a certain amount of needless repetition. Apart from this we do not like the plan of dividing this large volume into four subordinate treatises, called chap-

ters, without further subdivision of any sort. Nor are the titles of these chapters altogether satisfactory: 'The Age of Wordsworth, 1780-1815'; 'The Age of Byron, 1815-40'; 'The Early Victorian Age, 1840-1870'; and 'The Age of Tennyson, 1870-1900.' Now if the writer of the first half of the book has any fixed critical standpoint at all, it involves the assumption, which Mr. Gosse became conscious of in writing chap. iii., that Tennyson ceased to be a great poet somewhere before 1870, that his real influence lies in the period 1840-70, and that the later period may be called, if labels are necessary, 'The Age of Morris and Swinburne,' 'The Age of Meredith,' 'The Age of Miss Braddon,' if you will, but not that of Tennyson. The truth is that these unwieldy divisions are a mistake; they emphasize relations which hardly exist—De Quincey and Lamb in 'The Age of Byron,' for instance—and omit filiations which should be the main guide of the reader. The first chapter is in many respects the best in the book, subject, of course, to Mr. Gosse's habit of burying his thought in a yeasty mass of adjectives. These blown away, we have a fairly complete account of the later part of the growth of the romantic movement in England, without, however, any adequate discussion of what "Romanticism" is. But when we come to the next chapter we must confess to disappointment. Of the many questions concerning Byron none calls for a plainer answer than this: "How is it that ninety-nine out of a hundred educated foreigners regard Byron as the greatest English poet of the nineteenth century?" Mr. Gosse answers: "Rhetoric and a love of liberty attract them." But this is not enough. English people love rhetoric and liberty well enough, and Byron has, to boot, a good story to tell. Elsewhere in his appreciation Mr. Gosse has touched on the material for an answer, which has been given by Mr. Watts-Dunton in his distinction between the matter and the form of great poetry. It would be tempting to analyze in cold blood the glowing account of Shelley or of De Quincey, and to ask the precise meaning and value of some of the phrasing. What is one to make of the semi-scientific remarks on Tennyson's position and influence? When Mr. Gosse talks of the "cowardly and illiterate attacks" in *Blackwood* on the new school of poetry, he appears to us to show either prejudice or some confusion of mind as to the use and connotation of these words, while to call Carlyle an "old Tartar prophet" (p. 251) is to make a small point at the expense of a vulgarity. The last chapter is the least satisfactory, partly owing to a deliberate omission of living writers, such as Swinburne and Meredith, to name no others. The account of the æsthetic movement of the seventies is very inadequate. Mr. Gosse fails characteristically to appreciate the commanding position of William Morris among the influences of his time.

The strangest thing in this chapter is the extraordinary way in which Mr. Gosse speaks of FitzGerald's influence on Rossetti, Morris, and Swinburne:—

"The emergence of a compact body of four poets of high rank between 1865 and 1870 is a fact of picturesque importance in our literary history.....On their style may be traced the

stamp of a pamphlet, long disdained, which becomes every year more prominent in its results. It would be difficult to say what was exactly the effect on the Pre-Raphaelites of the paraphrase of Omar Khayyam, &c.....If, however, the quickening effect of the frail leaf of intoxicating perfume put forth by FitzGerald is manifest on the prosody of the poets of 1870," &c.

If these phrases mean anything, they imply a filiation which does not exist. Who are the poets of 1870 on whose prosody FitzGerald's influence is manifest? Is it Rossetti, or Mr. Swinburne, or Morris, in 'The Defence of Guenevere,' or 'The Earthly Paradise,' or 'The Freeing of Pharamond'? That Morris discovered the poem about 1870, and introduced it to his circle, that Rossetti and the Pre-Raphaelites first taught the public to admire and delight in it, and that the admiration has become a cult, is true; but that is all. In a general way, however, the short biographies are well written, and often sum up the whole situation in a few happy phrases.

The standard of the earlier volumes as regards illustrations is reached and passed. There are so many excellent portraits that one is unable to select a few for special commendation without omitting many equally worthy of notice. We are glad to have the two Shakespeare portraits, the Sidney, the Donne, the Spenser, the Jonson, the Byron, the Cowper, the Millais Ruskin, the Whistler Carlyle, the Newman, and the Maclise Dickens. The reproductions of title-pages in vol. ii. (which should have included some indication of the size of the originals) and of original letters, &c., in vol. iv. are very valuable. The general index—which appears in this last volume only, somewhat to our regret—is fairly satisfactory. The publisher has fully achieved the aim which he set before himself: the work is undoubtedly the finest and completest illustrated record of English literature ever produced.

The Worship of the Dead. By Col. J. Garnier, late R.E. (Chapman & Hall.)

It is odd that veteran soldiers seem to have a leaning towards what is called in Ireland "black," and in Scotland "true blue" Protestantism. When a retired general or colonel—nothing below field rank appears to be thus affected—is found taking part, generally to his own undoing, in religious controversy, it is safe to predict that he will denounce "the errors of the Church of Rome" with all the fervour and the blindness towards his opponent's case of a Major-General Harrison or a John Balfour of Burley. If, in addition, his conception of the classic world in the pre-Christian and early Christian centuries is that current fifty years ago, and he has confused himself by reading mystical stuff on the Number of the Beast and the measurements of the Great Pyramid, the result is often such a book as that before us.

The main theory which Col. Garnier here sets himself to demonstrate originated, so far as we can tell, in 'The Two Babylons' of a Free Kirk minister named Hislop, which was first published in 1853. It is, briefly, that all "pagan" idolatry took its rise in Babylon in the worship of Nimrod and his

wife Semiramis, and that the Roman Catholic religion—which all Christendom professed up to a few hundred years ago—is but its survival. With this Col. Garnier has mixed the contentions put forth by Mr. G. H. Pember in 'Earth's Earliest Ages' and other publications to the effect that the passage in Genesis about the "sons of God" and the "daughters of men" is to be taken in its most literal and grossest sense, and that from the diabolic unions thus formed dates the avowed worship of the powers of evil by means of the magic now represented by spirit-rapping and "occultism." To this farrago Col. Garnier's own contribution is, apparently, a slight and superficial knowledge of some of the religions of India, backed by a few luminous ideas, of which the contention that the black complexion of Asiatics and Africans is a proof of their diabolic origin may be taken as an example, and a frequent mishandling of tongues other than his own. It is this last, we suppose, that leads him to quote no author of antiquity other than at second or third hand or in old (and inaccurate) English versions, and to translate *αἰών* by "living," "Hypsuranius" by "issue from above," and *ψυχή* (we retain his accentuation) by "the soul," besides indulging in flowers of speech such as "De Civitate Deo," "Dea Myrionymus," the "Theurgis Maximus," and the "Periergesis of Dionysius." As to his reading, he considers Dupuis's 'Origine de tous les Cultes,' published in the very throes of the French Revolution, a fair example of "modern teaching"; and the latest archaeological work which he quotes—though only to condemn it—is Prof. Petrie's 'Pyramids of Gizeh,' which appeared some quarter of a century ago. It hardly needs saying that the only classical dictionaries he uses are Lempière and Dymock, and that Jacob Bryant's 'Ancient Mythology' and Faber's 'Origin of Pagan Idolatry' are frequently drawn upon by him.

Thus equipped Col. Garnier goes forth to battle for his thesis with a zeal which makes up in courage for what it lacks in discretion. A great part of his proofs are etymological, but his derivations are made on the principle that Lambeth means the Archbishop's palace because *Lama* is Thibetan for "priest," and *beth* Welsh for "house." Pragapati is, for him, "Pra Japeti," or "the Lord Japhet," and also Brahma, while Vishnu and Civa are first transmogrified into "Sama" and "Cama," and then into "Shem" and "Ham." The Oannes of Berossos is as plainly compounded from the Greek article *ο* and the Hebrew *Ha Nahash*—the serpent." The unfortunate Lamas of Thibet get their name from the Assyrian "Lamas, meaning giant," who he considerably informs us were "called in the Accadian language Lhamma," and the name therefore plainly shows the descent of these wicked magicians from the sons of the Nephilim of Genesis. As for Zoroaster, the first two syllables, which mean indifferently "the seed" and "a circle," are derived

"from the Chaldee *Zer*, to 'encompass' or 'enclose,' from whence is derived the Chaldean *Sarus* (so called by the Greeks), meaning 'a circle or cycle of time,' and it is also clearly the origin of the Hindu word *Sari*, the name of the

long scarf used by Hindu women for encircling, or winding round the body."

Col. Garnier is apparently led to this conclusion by noticing that "Zoro" is the same thing as "zero," which is denoted by an O or circle at Monte Carlo and elsewhere, and although he magnanimously refrains from giving this as a proof of infernal origin, he tells us seriously that "the chaplet of ivy called Seira Kissos," which the worshippers of Bacchus wore, would in its esoteric meaning signify "the seed or son of Cush," who is, for him, the offspring of Satan.

Startling as this may seem nowadays, it is as nothing compared to the arguments that Col. Garnier draws from the depths of his amazing neglect of all the generally received facts of Oriental archaeology. "The first originals of the gods," he tells us, were "Cush and his son Nimrod," and Cush he identifies with the elder Bel, Ea, and other gods of the Babylonian pantheon. He is also said to have been "the originator of the magic, necromancy, and sorcery which formed the principal feature of the worship of the god," and the native language, so to speak, of this magic was Accadian, which was "the same or similar to the Himyaric, which was the language of the ancient Cushites of Arabia." But the slightest study of modern authorities would have shown him that the Accadian or Sumerian was an agglutinative tongue with some affinities with Mongoloid languages such as Chinese, Turkish, and Hungarian, and is only preserved in the earliest cuneiform inscriptions, while the Himyaric, by which he means Himyaritic, is a southern Semitic speech written in a script which forms the intermediate stage between the Phœnician alphabet and the Ethiopic, the earliest inscriptions in which do not go back beyond 200 B.C. He also quotes with approval Sir Henry Rawlinson's gallant but unfortunate attempt to reconcile Genesis with archaeology by making Bilu Nipru into Bel-Nimrod or Nebroth, oblivious of the fact that modern research has shown this Bilu Nipru to mean simply Bel of Nippur, or that very elder Bel whom Col. Garnier has just declared to be Nimrod's father. Yet in Egyptology he goes, if possible, further astray, as when he tells us that the name of Menes, the first king of Egypt, may be read Meni, which is, according to him, "a cognate term to the Latin 'Mens' or 'mind,'" and also identical with the "Mene, mene, tekel, upharsin," of the Book of Daniel; while we read in another place that the god Horus is to be equated with the Hindu Iswara, that the Pharaonic title *sara* (=son of Ra) means "the gate of God," and that the title *Unnefer* (=the good being or benefactor), an epithet of Osiris, which he spells Onuphis, is derived from "On (which was the name of the sun at Heliopolis, called On by the Egyptians) and *ophe*, 'serpent.'" Not less significant are his mistaking a monument of Khuenaten, with the well-known sun-rays terminating in human hands, for one of Khuenaten's father, Amenophis III.; his proposed identification of Ham with the god Amen on the strength of the Hebrew No-Amon (city of Amon), which he spells "Hamon-No"; and his translation of

Apachnas, the title of one of the Hyksos kings, as "bond-slave," in blissful ignorance of the fact that this is now generally supposed to be a corruption of *aa pehti* (the great valiant one), an epithet of Set. As for his history, it is enough to mention that he transfers the Hyksos invasion bodily from the time of the twelfth dynasty to that of the first, makes its founder the patriarch Shem and builder of the fifth-dynasty pyramid of Cheops, and declares that he is to be identified with the god Set, the slayer of Osiris, who is, of course, the ubiquitous Cush.

The explanation of all this is that Col. Garnier has no such acquaintance with his subject as to know where to look for his facts. He apparently has made up his mind that one ancient author is as good as another, and that any one of them is as much entitled to be heard as to what occurred thousands of years before his birth as on the events of his own time. Thus we have Eupolemus quoted at second hand from Eusebius as to the beliefs of the Babylonians; the Oracles of Zoroaster—which are post Christian, not oracles, and not by Zoroaster—given as authority for the Persian ritual; and the twelfth-century Jew Maimonides (here spelt Maimonides) described as "deeply read in the learning of the Chaldeans." But it is doubtful whether, even if Col. Garnier were furnished with more knowledge of the facts, he would know how to make use of them. For he does not seem to have grasped the fact that his arguments as to the demonic parentage of the family of Ham would extend to the other patriarchs and to "righteous Noah" as well; and that if the god Set were, as he says, the virtuous Shem, King of Jerusalem and overthrower of idolatry, there could not, on his worship becoming unpopular and being in its turn supplanted by that of his rival Osiris or Cush, any longer be any reason for the secrecy which Col. Garnier thinks was used to cover the worship of the latter as Prince of Darkness. This is, however, only one of the many self-contradictions into which the acceptance of his own theory leads him. We are sorry that sectarian feeling should have led a doubtless gallant officer thus to expose himself; and we hope that the gradual, if slow, spread of archaeological knowledge, which is really in progress, may before long render the appearance of such books as this impossible.

The Napoleon of Notting Hill. By Gilbert K. Chesterton. (Lane.)

HUMOUR in our day is so scarce and humourists are so few that Mr. Chesterton's farandole of farce may easily be wrongly praised. It is farce, but not pure farce, for it often drops into buffoonery. This vehement jumble of styles is fatiguing, for the kingdom of humour cannot be taken by violence, however brilliant. Farce is the staple of Mr. Chesterton's humour. He is a farceur with ideas. Now farce is an excellent and an English thing. By all means let us revive it, but let us remember that humour has its laws as well as poetry or mathematics. What are those laws? Alas! humour still awaits its Blackstone. Perhaps the best code of humour is that which is suggested by Mr. Watts-Dunton

in his article on 'The Renaissance of Wonder' in Chambers's 'Cyclopædia of Literature.' He points out that there are two kinds of humour, absolute and relative:—

"While in the case of relative humour that which amuses the humourist is the incongruity of some departure from the laws of convention, in the case of absolute humour it is the incongruity of some departure from the normal as fixed by nature herself."

Applying this test to Mr. Chesterton, we find that his humour is, as a rule, relative. The incongruity which amuses him is a departure from the convention of monarchy, the convention of municipal routine, the convention of behaviour, the convention of clothes. He invents men who violate these ordinances. In England, eighty years hence, the king is chosen, like a jurymen, by alphabetical rotation. The lot falls on Auberon Quin, an alleged humourist, in whom we recognize, with the help of Mr. Graham Robertson's illustrations, a shadowy likeness to Mr. Max Beerbohm. Humour doubtless deteriorates on a throne. If King Auberon were a real humourist he would not spoil the ripe humour of royalty by devising feeble practical jokes. His humour is no laughing matter. These imaginary Borough Councils, with their provosts, halberdiers, banners, and flamboyant ceremonial, are not nearly so humorous as the real Borough Councils, with their pompous mayors who glory in robes and chains of office. Not one of these visionary cities is so absurd as that actual City of Westminster which emblazons its pride on the walls of its very lavatories. This is a case, indeed, in which truth is funnier than fiction. Rich as is the humour of the Borough Councils, there is something which is richer still—the humour of the Lord Mayor and the City Aldermen, the incomparable humour of Gog and Magog. Not until Adam Wayne enters does Mr. Chesterton reach the true realm of farce. The conception of a man possessed by a devouring passion for Notting Hill is really farcical; and the battles between the patriots of Pump Street and the municipal reformers who desire to annex it are full of that mock-illusion, that sham gravity, which is the attribute of farce. The king's dispatches, as war correspondent of the *Court Journal*, are capital fooling, and the burlesque of the style of the late G. W. Stevens is very amusing. The gas and water strategy of the Napoleon of Notting Hill is deliciously farcical. Like all empires, Notting Hill is sapped by success. Its decline and fall lead to a philosophic dialogue between the sham king and the sham Napoleon, which lifts the farce into the higher region of irony:—

"Suppose I am God," said the voice, "and suppose I made the world in idleness. Suppose the stars, that you think eternal, are only the idiot fireworks of an everlasting schoolboy. Suppose the sun and the moon.....are only the two eyes of one vast and sneering giant, opened alternately in a never-ending wink.....Suppose I am God, and having made things laugh at them."

"And suppose I am man," answered the other. "And suppose that I give the answer that shatters even a laugh. Suppose I do not laugh back at you, do not blaspheme you, do not curse you. But suppose, standing up straight under the sky, with every power of my being, I thank you for the fool's paradise you have

made. Suppose I praise you, with a literal pain of ecstasy, for the jest that has brought me so terrible a joy.....I ask you, in the name of Heaven, who wins?"

This passage certainly comes near to being absolute humour. It propounds a kind of spiritual Pantagruelism as an answer to the irony of an ironic God. The idea, of course, is not new. It is as old as the hills—or as the *Athenæum*, for more than a quarter of a century ago it was put forward in our columns:—

"The humourist.....is so perpetually overwhelmed by the irony of the entire game, cosmic and human, from the droll little conventions of the village pothouse to those of London, of Paris, of New York, of Pekin,—up to the apparently meaningless dance of the planets round the sun—up again to that greater and more meaningless waltz of suns around the centre—he is so delighted with the delicious foolishness of wisdom, the conceited ignorance of knowledge, the grotesqueness even of the standard of beauty itself.....so overwhelmed is the humourist with the whim of all this—with the incongruity, that is, of the normal itself—with the 'almighty joke' of the Cosmos as it is—that he sees nothing 'funny' in departures from laws which to him are in themselves the very quintessence of fun. And he laughs the laugh of Rabelais and of Sterne; for he feels that behind this rich incongruous show there must be a beneficent Showman. He knows that, although at the top of the constellations sits Circumstance, Harlequin and King, bowless and blind, shaking his starry cap and bells, there sits far above even Harlequin himself another Being greater than he—a Being who, because he has given us the delight of laughter, must be good, and who in the end will somewhere set all these incongruities right."

Mr. Chesterton does not see higher than the Harlequin God. He does not see the "beneficent Showman," but he does see that in the ideal man the humourist and the idealist are "two lobes of the same brain." He finds this ideal man, like Tolstoy, in the ploughman—"the common man whom mere geniuses like you and me can only worship like a god." But does the common man really see the ridiculous as the sublime, and the sublime as the ridiculous? If so, the world is peopled with Chestertons, and infinitely more amusing than many of us find it.

The book is, at any rate, evidence that Mr. Chesterton might do capital work in fiction if he would take adequate time and trouble; for his narrative moves easily, and he has an immense romantic gusto.

LOCAL HISTORY.

A History of the Ancient Chapel of Stretford. By H. T. Crofton. Vol. III. (Chetham Society.)—We have already noticed the first two volumes of Mr. Crofton's account of the chapel and township of Stretford, within the bounds of the old parish of Manchester. This volume brings the whole matter to a conclusion, and is furnished with a comprehensive index to the entire work. The latest section contains a great variety of diversified information, a fair amount of which is original. The chief fault of the work is the very poor arrangement of material. It appears to have been undertaken without any general plan. The Chetham Society has done, and is doing, admirable literary work, but it would be well if it made a point of its contributors submitting a carefully weighed plan of any projected undertaking to the Council, or some small

editorial committee, before it is definitely settled. The opening chapter, having the quaint and general title of 'Places,' deals with a singular variety of subjects, mostly of recent date. The reader has to skip about among the stocks, the inns and coaching days, fishing, bathing, bull- and bear-baiting, industries, post and pigs, prize-fighting, Nonconformist chapels, railways, cemeteries, Pomona Gardens, blind asylum, cricket grounds, and so forth. An antiquarian turn is given to the chapter by the introduction of photographs, and some account of the Bow Stones, the Picking Rods, and the fine pre-Norman crosses at Sandbach, which are introduced on account of the supposed resemblance of their bases to the so-called Plague Stone of Stretford. There is a good deal of amusing gossip recollection of past days in this chapter which will be appreciated by residents; but Mr. Crofton is much more satisfactory, to our mind, in dealing with the Traffords, their history and succession. There are six good photographic reproductions of portraits of members of this distinguished Lancashire family. This is the best part of the book so far as general readers are concerned. Another chapter is devoted to 'Persons of Note'; it includes brief accounts of Mr. Eglinton Bailey, F.S.A., who died in 1888, Sir Thomas Bazley, who died in 1885, police superintendent Bent, 1901, and other local men who are still living. Now, interesting in its way as all this may be, it certainly is not up to the standard which the Chetham Society should reach. Supporters of the Camden or Surtees Society would indeed rub their eyes in astonishment if they found chapters of modern gossip and eulogistic notices of living or recently deceased local worthies included in their subscription volumes; and there is no reason whatever why a lower line should be taken by the Chetham Society, particularly when there is so large a store of unpublished historical matter of value, both in public and private custody, relative to the Palatine counties of Lancaster and Chester.

Picturesque Cheshire. By T. A. Coward. (Manchester, Sherratt & Hughes.)—This is another of the many books of mingled gossip and travel which have been called forth by modern conditions of locomotion—which, in fact, may be said to owe their origin to the invention of the bicycle and the motor-car. And in this instance the work is well done; as a whole the history is accurate and the topographical descriptions all that can be desired.

Cheshire is a county well deserving of the attempt to illustrate its past in connexion with its present. It has much in common with the two neighbouring border counties of Salop and Hereford, and in early times the three were closely bound up together. When, for example, the Herefordshire thane Wild Edric endeavoured to drive out of Shrewsbury the Norman intruders, among his most important allies were the men of Cheshire; and when, three centuries later, Hotspur met the king's forces in the battle of Shrewsbury, he owed the success of his first attack to the arrows of his Cheshire archers. We may, therefore, accept Speed's description, quoted by our author:—

"The shire may well be said to be a seedplot of Gentility, and the producer of many most ancient and worthy families: neither hath any brought more men of valour into the field than Cheeseshire hath done."

It is true that as regards natural scenery Cheshire cannot hold its own against the southern half of Shropshire, or Herefordshire, but, unlike them, it possesses a seaboard, which gives our author the opportunity of some of his best descriptions of nature; and it is fully equal to either of them in the old buildings which still adorn it. The "rows" of Chester have no rival, and the half-timbered

houses scattered up and down its villages, some of which illustrate the book, are not to be surpassed either as buildings or as centres of historical interest. The author is, we think, at his best when he is dealing with nature, for he is evidently at home with the flowers and with the birds and beasts and fishes, and his observation of their habits is keen. Take, for example, part of his description of Hoylake:—

"The golfer has annexed the sandhills, a good thing for Hoylake, but not so good for the local fauna and flora; yet the.....dunes and the marshy spots between them are beautiful with many coast-loving plants—little creeping roses, pale blue-grey sea-holly, thrift, and the yellow sea poppy.....Still the natterjack ambles across the flats, the lizard suns itself amongst the star-grass, the common blue butterfly clings head downwards on the rushes when the sun is clouded over, and in March the dainty rare moth *Nyssia zonaria* hunts for its wingless spouse amongst the sandhill plants."

The following, from an earlier page, not only illustrates this trait of the author's work, but will also be read with interest as a bit of biography:—

"Charles Lutwidge Dodgson, far better known as 'Lewis Carroll,' was born in the quiet parsonage here [at Daresbury]. He lived among the meanest animals, and knew them as friends and playmates; 'he numbered certain snails and toads among his intimate friends.' So he learnt to see the creatures as others could not see them, and so he taught himself those delightful fancies which in later life he wrote about, and so became the author of some of the best children's books which have ever been written. Did the county of his birth suggest to him that delightful character, the Cheshire cat, who discoursed so learnedly to Alice on the subject of babies and pigs, and who faded gracefully away till there was nothing left but the grin?"

Space forbids to quote any of our author's more strictly historical passages; but he is not so strong in them as in his observations of nature. We find him, generally speaking, correct; but he is caught tripping here and there. This is particularly the case where Church matters are concerned. For example, there are two instances on p. 237. At the top of the page he remarks that the Wirral landowners must have been fond of pigeon-pie, from the number of dovecots, being evidently unaware that a dovecot attached to a house was much more than a means of supplying the house with food; it was a mark of the status and position of the family who lived there. Lower down on the same page he speaks of "some ancient fonts" as among the only remaining relics of old Haselwell Church. If there exists among the fragments more than one vessel for holding water, it is very unlikely that the second is a font, though it may be a holy-water stoup. So, on p. 260, we should have thought that the pelican on one of the misereres of Lower Bebington Church was too familiar a Christian symbol for an author to describe it as "amusing." There are a few typographical errors, such as "Odericus" for *Ordericus*, "Bend d'Or" for *Bend Or*, and so on; but these are only small blemishes.

A word must be said about Mr. Roger Oldham's illustrations. They are pleasing, and add greatly to the interest of the book; but regarded as illustrations, they would be more effective if they had greater boldness and strength. The chief defect of the book, however, is that it has no map of the county which it is its object to describe, and this largely detracts from the interest of reading it, especially as regards the general public to whom the county is unfamiliar. To us a topographical book without a map seems only to be rivalled by an historical book without an index. In this case we have an adequate index, but the map should be added if there is another edition.

Old Shropshire Life. By Lady Catherine Milnes Gaskell. (Lane.)—The idea of this book is good. It is to take various incidents

embodying the folk-lore of Shropshire and weave them into short stories in order to illustrate the dialect of the county. The execution, however, is disappointing. The stories, which are mostly laid in the eighteenth century, are many of them interesting, and the book will pass muster very well as a volume of short tales to beguile an idle hour; but when it appeals to serious criticism it fails to support its claims. By laying the scenes of the stories in Shropshire towns and villages mentioned by name, the author at once challenges inquiry as to the correctness of her descriptions, and by those intimately acquainted with the topography of the county these descriptions will, at least occasionally, be found incorrect in detail. And so with regard to folk-lore and dialect. Some of the folk-lore will, to say the least, be new to Salopians, and requires authentication, while the reproduction of the Shropshire dialect is in many cases careless, and therefore inaccurate. The book is very readable, and is illustrated with photographs of various old houses and other interesting spots, and as such deserves commendation; but it must not be taken as a serious contribution to the story of the county. Such collections may mislead the students of future generations, who will have no opportunity of testing the accuracy of their statements, and so must be protested against. The present volume, however, is by no means without promise, and if the author ventures with greater care into the same region of literature again, we may hope for something better. In the meantime we would commend to her careful study two standard works, Miss Burne's 'Shropshire Folk-lore' and Miss Jackson's 'Shropshire Word-book.'

Barnstaple Parish Register, 1538-1812. Edited by Thomas Wainwright. (Exeter, J. G. Commin.)—This is a big quarto volume of upwards of 500 pages in double columns. Genealogists will welcome these great lists of names of those baptized, married, and buried in an important West-County town during three centuries. There seems no reason to doubt that Mr. Wainwright has done his work of copying faithfully. Of "editing" we find hardly a trace—no single word of introduction or preface, no general summary or remarks—merely three or four interpolated notes of the briefest character and of no particular value. As the copying is not verbatim, though both Christian and family names are given as spelt, it seems foolish and a needless expenditure of time, type, and money to print in full many thousand repetitions of "son of" or "daughter of," when "s" or "d" would equally answer the purpose. Some interest always pertains to the use of Christian names at different periods; so it may be well to note a few of the more unusual ones of both sexes that occur in the sixteenth-century entries. Among the male names occur Abdy, Adryan, Ambros, Austyn, Eusebius, Gabrel, Greffyr, Hanyball, Herculus, Justinyan, Pentecoste, Phineas, Theophylus, Tobyas, and Tresteram; among the women, Alsyn, Anstys, Avys (Avisse, Aves, &c.), Claris, Downes, Dyonyss, Easter, Felysse, Garthered, Jakett, Jelyan (several), Junipher, Lowell, Madwen, Marsryall, Mathwas, Pawlyn, Peternell, Phillipea, and Tansyn.

Two instances occur among the burials of a remarkable Puritan name. In 1621 there was buried "The-Lord-is-neere Priest," and in 1640 "The-Lords-neere, wife of John Knell."

The successive registrars of Barnstaple were of a very matter-of-fact sort compared with some of their brethren elsewhere, and for the most part confined themselves to terse entries, with but very few comments or interpolations. Nevertheless there are just a very few interesting matters and brief local chronicles among the dry columns of names.

There are various references to coloured folk: "Anthony a blackmore" was baptized in 1565; "Grace a neiger servante" was baptized in 1596; and "Marye, base daughter of Elyzabeth, a nyger, with Mistress Ayer," was baptized in 1605. Barnstaple was certainly not renowned for morality in Elizabethan days; base-born entries are frequent: there were eight such in this small town in 1593, and six in 1602. On two occasions babies are brought for baptism from Lundy Isle.

When Joseph, the son of Edward Grible, was baptized in 1655, the registrar adds, "being the tenth soun and niver a daughter between."

The following are local records:—

"In the yere of O' Lorde God one thousande fyve hundred nyntie-eight, and the thirde daye of Apryll, was the towne of Teivertone bourned being Mundaye there market daye."

"In the 20th day of Januarie (1606-7) there was such a mightie storme and tempeste from the river of Barnstaple with the comminge of the tyde, that yt caused much loss of goods and howses to the wallowe of towne thousand pounds, besyde the death of one James Froste, a tooker, and towne of his children, the which his howse fell downe upon them and killed them. This storme began at 3 of clock in the morninge and continued tyll 12 of clock of the same daye."

"per me Robte. Langdon, Clarke, teste."

"In the yere of O' Lord God 1606-7, in Januarie, the ryver of Barnstaple was so frozen that manye hundred people did walke over hande in hand from the bridge unto Castell Rocke with staves in there hands as safe as they could goe on the drye grounde, being y^e very same moneth the flood was."

"teste Robte. Langdon, Clark of Barum."

Entry is also made, under August 5th, 1612, of the second great fire at Tiverton, when 260 dwelling-houses were destroyed.

"The first day of July, 1644, this towne was most wonderfully preserved from the Irish and French which came against them for to destroye this towne, which is a day to be remembered of us of this towne for ever. John Sloley, Clarke."

The same parish clerk makes a delightful addition to the registering of the burial of Mrs. Elizabeth Horwood, widow, in 1678:—

"And she made her will and gave me £5. I wish that all good peopell that are buried in Barnstaple would doe the like if the bee abell. John Sloley, clarke."

ENGLISH PHILOLOGY.

The English Dialect Dictionary. Edited by Joseph Wright. Parts XIX.-XX. (R—Sharp). Parts XXI.-XXIII. (Sharpen — Spyzie.) (Frowde.)—These two instalments form the last but one of the six volumes of which the 'English Dialect Dictionary' is to consist. Everything that we have said in praise of the previously issued portions is applicable, in at least an equal degree, to the new volume. Although the extraordinary rapidity of production has been maintained, the marks of haste are less observable than in vols. iii. and iv.; at any rate, we have discovered very few instances of what has latterly been the most obvious fault in the work, viz., the failure to bring together the whole material for words that have a variety of spellings. The new volume contains very little etymology, but that is really no matter for complaint. The etymology of dialect words is so full of difficulties that even the most accomplished scholar cannot safely attempt to deal with it unless he has abundance of time for investigation; and it is work that can wait, whereas in the recording of the rapidly disappearing usages of rustic speech there is no time to be lost. The few etymological notes that are given seem nearly all to be indisputably correct, though there are one or two inadvertisences; e.g., under the Ayrshire *shiemach*, "malignant, reproachful." Prof. Wright follows Jamieson in "comparing" the Gaelic *sgeamh*, "severe or cutting language"; and the verb *spuiltye* is referred to "Fr. *spolir*." The substantive *raise*, a cairn, is treated in the same article with the verb *to raise*. It may

perhaps be maintained that the primary sense of the word is "something raised," but the more probable etymon seems to be the Old Norse *hreyti*, which is wholly unconnected with the verb. We are glad to observe that in the later portions of the dictionary increased use has been made of books not professedly treating of dialect, but incidentally containing representations of provincial speech. The evidence of such works, of course, needs to be used with caution. Prof. Wright is usually judicious in his handling of material of this kind, but in a few instances we doubt whether he has been sufficiently on his guard. The adjective *robustious* may very possibly be as familiarly known in the Isle of Man as it is in many parts of Great Britain; but in the passage quoted as an example Mr. Hall Caine is speaking in his own person, and his use of this Shakspearean word proves nothing with regard to its insular currency. *Story on sticks* is Miss Jane Barlow's literal translation of the Irish name for the telegraph; but unless the expression is really used in its English form (which we very much doubt), it has no right to a place in the 'Dialect Dictionary.' *Root of scarcity* was the common mistranslation of the German *mangelwurzel* in books published early in the nineteenth century; but we should be surprised to learn that it was popularly current in Bedfordshire, as Prof. Wright infers on the ground of its occurrence in Batchelor's 'Agriculture' of 1813. As the book is not quoted, but only referred to, we are unable to judge whether the inference is correct. A word for which a literary quotation might with advantage have been given is *spectioneer*, which appears on the authority of glossaries only, though it has become known to many readers from Mrs. Gaskell's 'Sylvia's Lovers.'

It is impossible in a short notice to do justice to the multifarious interest of the contents of these 900 pages. The collector of folk-lore, the student of early English literature, and the lover of rustic humour will all find, before they turn over many leaves, a host of things well worth their notice. We may mention two points that will interest students of Old English. The Yorkshire word *seater*, a sieve, can hardly be anything else than the Old English *seotre*, though this word occurs in texts only in a different sense. Under the Northern word *rind*, hoarfrost, Prof. Wright acutely suggests a comparison with *hrinde bearwas*, the MS. reading in 'Beowulf,' 1363, where the emendation *hringe* has been universally accepted. The conjecture was first proposed by the late Richard Morris on the ground of the occurrence of the expression *hrimige bearwas* in the 'Blickling Homilies.' It now appears that the emendation was unnecessary. Nevertheless, the merit of Morris is scarcely lessened, for the passage which he discovered is a genuine parallel, and the interpretation of the word in 'Beowulf' would without it have been uncertain, even with the aid afforded by the 'Dialect Dictionary.' We should like to call the attention of Middle-English students to the skilful and illuminative use which Prof. Wright has made of quotations from the alliterative poetry of the fourteenth century.

Anglistische Forschungen, Heft 13. — A Grammar of the Dialect of Adlington (Lancashire). By Alexander Hargreaves. (Heidelberg, Winter.) — This is a minute study (after the model of Prof. Wright's excellent 'Grammar of the Windhill Dialect') of the phonology and accentuation of the dialect representing about 5,000 persons. The preparation of such works is by no means, as many persons imagine, to be regarded as mere learned trifling. The scientific investigation of modern dialects is the only means by which much further light on the history of the develop-

ment of the English language is likely to be obtained; and for this purpose the data furnished by the examination of the speech of a wide district such as a county are apt to be too loose and uncertain to be of any great use. More monographs are wanted like Prof. Wright's, in which a scholar trained in modern philological methods, who has spoken a rustic dialect as his mother tongue, treats of the speech of his native village. Unfortunately the number of persons having the twofold qualification indispensable for writing a useful book of this kind is necessarily very small. Mr. Hargreaves, we are glad to say, appears to be well equipped for his task. He has in general followed Prof. Wright's method, with one great improvement—namely, that he compares the dialect sounds with those of Middle English, and not merely with those of Old English. He appears now and then to have overlooked the fact that Middle English was not a homogeneous unity. It is, for instance, not correct to refer the *g* of words like *give* to the Middle English *g*. In a work of so much difficulty it is almost inevitable that some mistakes should be made, but those which we have discovered are neither many nor serious. On p. 26 it is implied that *runkle* and *tan* are of Old English origin. *Keel* is wrongly connected with the Old English *cēol*. The verb *kēl*, "to forestall," seems to be a derivative of the substantive usually written *cale*, "one's turn"; it certainly cannot be from the Old Norse *kalla*. Mr. Hargreaves thinks that *konwest*, "contrary, opposite," is "related to *cunning*." This is impossible; a variant of wide currency in dialects is *collyweston*, which was used as far back as the sixteenth century. Having found the word-index in the 'Windhill Grammar' of great service, we regret the absence of this feature in Mr. Hargreaves's book. The preparation of an index would have led to the correction of some misprints in the phonetic notation. Among the interesting features of the Adlington dialect may be noted the peculiar diphthongs *ai*, *ei*, *oi* (with long and narrow second element) in words like *smash* (smash), *fleish* (flesh), and *vois* (voice); and the curious form *fleiþ* for "fleas," which we are at a loss to explain, unless it be an instance of a very rare collective suffix. This collection ought to be consulted by all investigators of historical English phonology.

FRENCH HISTORY.

Cagliostro. Par Henri d'Almérés. (Paris, Société Française d'Imprimerie et de Librairie.) — Amongst English readers, at all events, Carlyle's study of the Prince of Quacks is not likely to be superseded by this volume. One of the chief reasons for its appearance seems to be the author's desire to demonstrate "l'incurable sottise du peuple qui se prétend le plus spirituel de l'Europe et qui a la faiblesse de le croire." This is scarcely fair, as Joseph Balsamo, the low-born Sicilian, found dupes in all the many countries he visited, thanks to an age which was as credulous as it was sceptical. A jesting and irreverent humour enlivened the forgeries, thefts, and frauds of this "Figaro Alchimiste," raising them to the rank of "spirituose invenzioni." Thanks not only to these, but also to more vile expedients, he was able to spend lavishly, yet accumulate enormous sums. Madame de la Motte, his rival in the plundering of Cardinal de Rohan, asserted: "En un mot Cagliostro, sans avoir jamais rien recueilli, rien acheté, rien vendu, rien acquis, possède tout." During the evil days which befell him after his acquittal of complicity in the affair of the diamond necklace, he took refuge in London, and in November, 1786, put in the *Morning Herald* an advertisement to all true Masons telling them it was time to begin the building of the new

Temple of Jerusalem, and inviting them "de se réunir au nom de Jehovah, le seul dans lequel est une divine Trinité.....sur les neuf heures demain soir à la Taverne de Reilly, grande rue de la Reine, pour y former un plan et poser la première pierre fondamentale du véritable Temple dans ce monde visible." His one great and fatal blunder was the inconceivable naïveté with which, at the age of forty-five, he became the victim of the Inquisition. The pages in which M. d'Almérés deals with the masonic mysteries seem introduced as stop-gaps, still they contain some good necromantic stories, for the invocation of the devil had become, fifteen years before the Revolution, a favourite amusement in the great world. The sport had its terrors, as *Égalité* found.

Le Maréchal de Luxembourg et le Prince d'Orange, 1668-78. Par Pierre de Ségur. (Paris, Calmann Lévy.) — The dramatic interest latent in the first instalment of this biography will doubtless be strong in the future and concluding portion. The reign of cupidity, when, according to Macaulay, "France and England, without seeking for any decent pretext, made war against Holland," served at least to reveal the invincible patriotism of William of Orange; but our author deprives his narrative of its one possible high-light by preferring to dwell on the unscrupulous characteristics of that prince, and the probabilities of his implication in the murder of the De Witts, and in that purposeless massacre known as the battle of St. Denys. On the other hand, when contrasting the supineness of the Dutch between the peace of 1668 and the campaign of 1672 with Louis's energy in collecting for their subjugation the largest army ever seen in France, and with the "entraîn joyeux de la race [qui] s'allie à la méthode et se discipline à la règle," M. de Ségur omits to describe the distress of the people who supplied the necessary funds, the schemes by which "a million lives a day" were to be raised for the king by poll and chimney taxes, the eight millions expected to accrue by dismissing a host of public officials and immediately reinstating them on payment of heavy fines, the "great imposition on all periwig makers," and the "don gratuit" of four and a half million livres presented by the clergy to the king ('Despatches of W. Perwich,' pp. 162, 192, 260, 320). As to the "entraîn joyeux de la race"—i.e., thirst for rapine and plunder—that was possessed in an equal degree by Louis's German allies. There was, for instance, that semi-barbarian Bernard von Galen, Prince-Bishop of Munster, the ingenious fabricator of explosive weapons, who, as M. de Ségur tells, made the right to unrestrained pillage the condition of his alliance, and who compared his troops, said to include a regiment of well-armed and mounted priests, to a band of "démons chargés d'avancer le supplice des huguenots damnés de Hollande." Of Luxembourg himself it must be admitted that if his military exploits in an inundated and half-frozen country were remarkable, not less so were the atrocities in which he indulged and the zest with which he spoke of villages which, together with their inhabitants, he had reduced to ashes. Even Louvois, who had recently taunted him with clemency, suggested at last that rather than burn towns it was more economical to levy a heavy ransom on them or even to give them over to the soldiers to pillage, "ce qu'il faut pourtant tâcher d'éviter autant que possible parce que sa Majesté n'en profiterait pas." During the campaign in Flanders, 1677, when the baggage of William of Orange was captured by Luxembourg, Louvois claimed a share in the spoil; a little later, after urging the marshal to extort as much money as possible out of so rich a country, Louvois concluded: "Si vous volez quelque chose dans ce pays-là, j'en retiens la moitié. Prenez garde de ne

me pas tromper, et de ne pas me donner lieu de vous accuser de n'être pas bon associé." Such is the result when "l'entraîn joyeux de la race s'allie à la méthode et se discipline à la règle."

There have appeared in Paris two books on the Dreyfus case, of which one, published by Charpentier & Fasquelle, is the new volume of M. Joseph Reinach's *Histoire de l'Affaire Dreyfus*, the other an *Histoire Sommaire de l'Affaire Dreyfus*, by R. L. M. (Société Nouvelle de Librairie et d'Édition). We have no objection to make to the Summary, which contains a bibliography and table of contents and other useful matter. It has not, of course, the literary merit of M. Reinach's work. The new volume of the latter forms the fourth of his principal book upon the subject, and has for sub-title 'Cavaignac et Félix Faure.' It is less sensational and striking than was the second volume, entitled 'Esterhazy,' reviewed by us December 13th, 1902. It is, however, even more essential to a complete mastery of the famous case. There are a great many people in England who, while they are aware, for example, that most if not all of the documents by which the condemnation of Dreyfus was secured and maintained were forged, yet think that there is some ground for suspicion against him, caused by supposed confessions on his part after his arrest and on the day of his military degradation. The present volume of M. Reinach contains all the later history of these supposed confidences, the original form of which was dealt with in his first volume—'Le Procès de 1894.' There is a good deal of incidental matter of interest in the present volume, as in everything that M. Reinach writes. There are, for example, a few pages about the Fashoda business, the blame of the conception which led to it being rightly thrown on M. Delcassé, now the friend of England. There is also an interesting note on the Jewish race, in reply to the anti-Semitic school, whose crude proposals are very fully set forth by one who has long been a mark for their attacks, and who showed immense civic courage at the time when his life was in danger. M. Reinach proves in passing that the Jews of Alexandria were largely drawn from the Græco-Egyptian people, a fact which explains one of the types common among modern Jews; while a quotation from Renan covers the case of the descent of the Russian Jews.

OUR LIBRARY TABLE.

THE two volumes in which Messrs. Bell publish Sir Robert Giffen's *Economic Inquiries and Studies* raise the already high impression of the public usefulness of that great retired civil servant of the State. When we read an isolated paper by Sir Robert in the *Nineteenth Century* or *Fortnightly*, or other review, we are sometimes tempted to think that he is going out of his way to recant opinions defended by most powerful arguments from his pen in his economic youth; but when the greatest part of his literary work is seen together, and judged more calmly, it appears as a consistent whole, in which there has been no marked change with age, and which has witnessed throughout life consistent openness to new impressions. As regards fiscal policy, Sir Robert Giffen in his preface explains his position, and there is no fault to find with it. He states incidentally that he

"was writing anonymously as long ago as 1869 about 'Revivers of British Industry.' There were heretics of an older date still."

It is a fact, to which we have alluded in reviewing other works upon the tariff question, that the agitation of 1871 in favour of Imperial federation and State-aided emigration was accompanied in the person of some of its promoters by proposals for an Imperial

tariff of a preferential and of an incidentally protective nature.

The most interesting of Sir Robert Giffen's prophetic papers is that on 'Consols in a Great War,' which appears to have been prepared for some society, probably the Political Economy Club. A large class of financial writers of dates before the Boer war used to recommend the purchase of Consols for certain rise, and a well-known French economist wrote a book to prove that the great Government stocks were certain to go up to fabulously high prices, and to remain there permanently, falling and rising with panics and their cessation, but maintaining for ever an increasingly high average level. Sir Robert Giffen, writing before the Boer war, showed the certainty of the coming of the exactly opposite phenomena, and his paper constitutes so perfect an example of the solid basing of prophecy upon statistics, economic principles, and known facts, as to be a masterpiece. The figures suggested by Sir Robert Giffen in June, 1899, as those to which Consols would be reduced by the issue of loans in a very serious war free from absolute catastrophe are those at which Consols now stand.

THE Linscott Publishing Company for America, and Messrs. W. & R. Chambers, of London and Edinburgh, publish in "The Nineteenth Century Series" *Naval Development in the Century*, by Sir Nathaniel Barnaby. Such books it is not easy to render satisfactory. There is no more reason for describing naval development in the nineteenth century than naval development since the Ark. The problems of naval strategy were essentially the same before the nineteenth century as they are now; and, from the point of view of comparisons of ships, the Ark is as useful as the Victory to put alongside of a modern ironclad or cruiser. The book, too, is a little out of date in its modern part, for statistics and lists of ships have not been avoided, as we think they should have been. These are, though published in 1904, apologized for in a preface of October, 1903, on the ground that "it is two years since the manuscript for this book was completed." Sir Nathaniel Barnaby is, of course, competent upon many of the subjects on which he writes. It is an interesting fact that, although the late Sir William Allan used to attack the Admiralty for rashness in introducing water-tube boilers, Sir Nathaniel Barnaby points out that the facts of 1887 rendered the adoption of water-tube boilers, or at least their trial, necessary, and that it was a mistake to put off the tentative adoption of the system till so late as 1894. He then adds these words, in which we agree:

"The change was inevitable, but it was certainly made without reckoning upon the possible attitude of the working engineers and stokers in the Navy to a system which enormously increased their cares and responsibilities.....It is not reasonable to propose that water-tube boilers should be abandoned because they give trouble. All boilers give trouble."

Sir Nathaniel Barnaby tells us that he has said nothing about the substitution of oil for coal; and he rightly adds: "The use of oil in aid of coal seems likely to have a future before it." It is, of course, notorious, as we recently pointed out in reviewing another work, that the experiments of burning inferior North-Country coal with sprayed oil go to show that a satisfactory substitute for smokeless coal has been discovered. In two different parts of his work Sir Nathaniel Barnaby complains of the slowness of the development of the Argentina and of the Atlantic side of South America generally. Brazil undoubtedly is not being developed so fast as might be; but the statistics of our own trade with the Argentina, as compared with the development of Australia, go to show that Sir Nathaniel Barnaby takes an unduly pessimistic view of the more temperate parts of South-Eastern America.

WE have received a well-written little handbook, *The Burden of Neutrality: Notes for Onlookers in Time of War*, by two barristers, Mr. S. R. C. Bosanquet and Mr. R. T. G. Tangye (Brimley Johnson), but we do not quite see why the book should be published. It gives matter which is to be found in all the text-books in any good library, and, although we entirely agree in a passage which denounces the press as damaging by its conduct both the chances of peace and the international relations of the various powers, yet it was hardly necessary to print a little volume to preach this sermon, to which no one will attend. There are hardly any notes or references to authorities, and no list of such authorities upon the points likely to arise in the Japanese war. Where the authors discuss the doctrine of ultimate destination, they describe as a novel extension of the times of the American civil war an extension which was, in fact, made, though always contested, in previous wars, and especially in our great war with France. They add that on the side of ultimate destination is our action in the Boer war:—

"England seized two German ships, the *Hertzog* and the *Bundesrath*, on suspicion of carrying contraband of war for the Transvaal to Delagoa Bay."

Surely it was not wise to make this statement, which is also to be found in another passage, without adding that we apologized, paid heavy damages for our action, by a vote of Parliament, and presented a service of plate to the Russian arbitrator who decided against us. It is, however, the case that the main point was not raised.

The House of Quiet: an Autobiography. Edited by J. T. (Murray).—'The House of Quiet' is a book happily named, for its title conveys alike the spirit of the book and of the writer. It is a little backwater in the loud and contentious current of present literature, inviting to its shelter only men of quiet and goodwill—or at least men capable of quiet, be their stress of life what it may. The book can scarcely be said to have any form, and is unpretentious. An anonymous gentleman, compelled by ill-health on the threshold of life to surrender his active career and bury himself for the remainder of his days in his country house, with no occupation beyond simple personal benevolence towards his rustic neighbours and his own meditations, has set down the plain story of his training, the check to his ambitions, and the manner in which he learnt how to find content in his enforced seclusion. A scarcely less anonymous editor, after his death, has given this record to the world, adding a few semi-autobiographical papers found among his remains—part meditative, part sketches of his country acquaintance. And this is all; no clue to author or editor is provided; the names are carefully fictitious.

Yet upon personality the book depends, though a nameless personality. It is not sensationally interesting, it is not work of genius; but it is work of delicate talent. The book exhales the fragrance of an individuality, a nature not cut to the common pattern, yet with no angles, no revolts, no aloofness from its fellows. The understanding charity of a sweet, noble, and refined character makes its pages sympathetic. The atmosphere of that retired and unviolated life broadens and tranquillizes everything.

The autobiography itself has psychological interest, especially the narrative of how the writer grew to find satisfaction in friendly helpfulness towards his poorer neighbours, avoiding unhealthy introspection by entering into the lives of others. But still more attractive are the sketches of his acquaintance. The peasant, who keeps an obvious and often picturesque originality, has found more than one clever exponent of late. But the well-to-do

and more or less educated dweller in the country has found no artist to draw him, though he often enough develops a clear personality—even an eccentric personality—with the wide elbow-room of the fields. But he is not so readily and evidently interesting as the peasant; his differences from the educated man of the towns are more subtle, less easily captured. This autobiographer has seen his capabilities, and has made him interesting out of his own interest in him. Very slight and casual, these sketches are done with a delicate sympathy, with observation, and with an amused, quiet humour which has great charm. They are not brilliant, but they are attractive, sweet, and human; we should call them clever if they were not something much better than clever. That of the clergyman makes us share the writer's affection for him; and his successor, bounded by ritual, is drawn no less well and kindly for being so largely unsympathetic. The urbanely egotistic artist is done with excellent humour; and the same quality gives charm to the full-length of a stupid baronet, in whom no one less tolerantly observant would have seen anything to sketch. The meditative papers have the common quality of refined and humane distinction. Without, as we say, being brilliant, for those who can take tranquil pleasure this is a book out of the common.

MR. REGINALD WYON in *The Balkans from Within* (Finch & Co.) does not add much sound information to that in our possession, but his photographs are most interesting, and the book should be turned over for them. He is bitterly prejudiced, as may be gathered from the ferocity of his attacks upon the Greeks. The Turkish part of the Balkan peninsula is the home of lies. All the races who meet there make their own case at the expense of their neighbours; and English correspondents and travellers fall necessarily into the hands of those who among these peoples of liars are the least given to truth and lie in the greatest number of tongues. There is no cure. There is no ground for accepting lies of one party, race, or creed, more than for accepting those of another. The best travellers and informants are those who, like Miss Durham, jot down everything that they come across, and redeem it with the saving grace of humour. Mr. Wyon's photographs are valuable information; his pages are not. He appears to be given to exaggeration, inasmuch as he admits that he has argued in his pages that

"this year will see a blaze in the Balkans that will have far graver results than the conflict in the Far East.....In the twinkling of an eye a dozen nations will find themselves directly or indirectly involved."

The gravity of the conflict in the Far East is that in certain circumstances it might bring Germany, France, and Russia into the field against ourselves, and thus produce that particular war which is commonly looked forward to by politicians as the only Armageddon in which they believe; and it is difficult to see how, in certain other circumstances which might easily come about, automatically as it were, war between England and France, at least, is to be avoided, unless the French should let their Russian alliance, with all it means to them, go by the board. We see no similar dangers in the Balkans. We are quite willing to admit to Mr. Wyon that it is very possible that there may be war there this year, and that Austria may occupy, with more or less difficulty, large territories not her own. Whenever Russia emerges from her Japan war she will have to come to fresh terms with Austria, if indeed she has not done so in advance. The Italians will see with pleasure their Austrian allies involved in a costly, dangerous, and never-ending war in Albania, but they will not move, and there is no reason to suppose that Germany, England, or France will

become involved. The dangers, therefore, in the Far East are much greater. They will probably be avoided. But there is no ground at all for Mr. Wyon's suggestion that "the blaze in the Balkans" will have far graver results.

Singoalla: a Mediæval Legend. By Viktor Rydberg. Translated from the Swedish by Josef Fredbärj. (Walter Scott Publishing Company.)—Whatever blemishes the reader may find in 'Singoalla'—and if he is of a capacious disposition he may pick out a good many—he will hardly deny that it possesses the genuine qualities of romance in a very high degree. It stirs the imagination, rouses the sympathy, and envelopes us from beginning to end in its own peculiar atmosphere. Fantastic it certainly is, fantastic in the manner of Tieck, Fouqué, and Novalis. The influence of the German romanticists was evidently on Rydberg when he wrote it. But given the fourteenth century for the time of the "legend," and Sweden, with its lakes and forests, for its background, we can surrender ourselves unreservedly to its glamour, undisturbed by any discordant thoughts of life as we know it nowadays. It is largely to the successful avoidance of these discordant notes that Rydberg owes his charm; he writes in a style of picturesque and dignified simplicity admirably in keeping with the story he has to tell, a story full of beauty and pathos. The translation, apart from the few lyric verses, which are complete failures, is wonderfully good, and preserves the quaint and mysterious spirit of the tale very happily. The illustrations also claim a word of notice; they are unusually clever, but generally much too sensational in their effects, and one of them, representing a number of people stricken by the plague, is needlessly revolting. A brief sketch of Rydberg's career, together with a very hurried review of Swedish literature in general, is prefixed to the volume in the form of a publishers' note.

A Compendium of the Canon Law. By Philip A. Lempriere. (Mowbray & Co.)—Dr. Lempriere has produced a book which, whilst purporting to be "for the use of the clergy and theological students of the Church in Scotland," is a most useful and comprehensive summary of the whole history and practice of Canon Law. It is just the sort of book that will be useful on the shelves of any student of ecclesiastical affairs, whether cleric or lay, for it is trustworthy and well arranged. Although special attention is paid to the various points wherein the ecclesiastical law of the Church in Scotland differs from the ordinary Canon Law, this does not in any way detract from its value as an exposition of the general principles of the law of the Church at large.

Winchester Long Rolls, 1723-1812, transcribed and edited by C. W. Holgate (Winchester, P. & G. Wells), carries on the work which he began by his first publication in 1899 of *Long Rolls—i.e., of complete lists of the members of Winchester College, warden, fellows, masters, and boys.* That volume started from the year 1653; this concludes with the year 1812. It is mainly the work of a thorough student and devoted Wykehamist, and worthy of his scrupulous pen. Clifford Wyndham Holgate died in 1903 in his forty-fifth year, and left the supervising of this record, which contains a brief memoir of his life, to the Secretary of the Governing Body, Mr. Herbert Chitty, who is also a zealous antiquary. The book is attractive in appearance, and contains appendixes valuable to Wykehamists.

Twelve Trifles, Cheerful and Tearful. By Theophila North. (George Martin.)—Such a title as this should, were it needed, disarm the critic. It is modest, adequate, and not a mere

aping of humility. The trifles are really trifles—slight things, making no great impression on the mind—and, as trifles, none the worse for that. A picture or two of rustic life, of foreign travel, a few silhouettes of pets, and some other persons, places, and things, make up the sum total of a slim volume.

AMONG translations we note *A Conspiracy under the Terror*, published by Messrs. Chatto & Windus, in which M. Gaulot's work has been Englished with success by Mr. Charles Laroche.

ANOTHER translation is of M. de Molinari's *The Society of To-morrow* (Fisher Unwin), the work being satisfactorily done by Mr. P. H. Lee Warner. We confess that we do not attach scientific value to this book by M. de Molinari. His chapter, for example, on the problem of population reads as though it were written in the time of Malthus, without the slightest regard to modern facts: "Malthus has shown that Nature is not slow to enforce her sentence.....Wages fall and the hours of labour are increased." One would think that M. de Molinari had never so much as heard of Australia and New Zealand, where the population phenomena are indeed very startling, but very different.

RUSKIN'S *Lectures on Art* (George Allen) have appeared in a "Pocket Edition" which is delightful in every way, and sure to be widely appreciated.

MESSRS. LONGMAN have published a sixpenny edition of Newman's *Apologia*, which we are glad to see. We shall be curious to know if its singular charm avails with the general public.

MESSRS. TREHERNE have published *As You Like It and Romeo and Juliet* in the smallest form which is compatible with reasonable type. The little books are neatly got up, and minute enough to be put away in the smallest of receptacles—the "ticket pocket."

WE have before us the new issues of *The Official Year-Book of the Church of England* for 1904 (S.P.C.K.), an admirably thorough record, which will repay perusal, and *Burdett's Hospitals and Charities*, edited once more by Sir Henry Burdett (Scientific Press), which is a model handbook in every way, not least in its wonderful index.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Day (E. E.), *Seeking the Kingdom*, cr. 8vo, 6/6 net.
Henderson (H. F.), *The Eye-Witnesses of Christ, and other Essays*, cr. 8vo, 2/6 net.

Law.

Marsdorp (A. F. S.), *The Institutes of Cape Law*, Vols. 1 and 2, 8vo, each 2/1 net.

Fine Art and Archaeology.

Greuze and Boucher, by R. F. Pollard, 16mo, 2/6 net.
Mach (E. von), *Greek Sculpture, its Spirit and Principles*, 8vo, 15/ net.

Poetry and the Drama.

Campbell (F. W. G.), *San Francesco, and other Poems*, cr. 8vo, 3/ net.
Gridley (C. O.), *Ivy Leaves, Poems*, cr. 8vo, 3/6
Shakespeare, *Sonnets*, edited by C. C. Stopes, 16mo, 2/6 net.
Wright (John), *Philomelodes and Shards of Song*, 3/6 net.

Political Economy.

Stanwood (E.), *American Tariff Controversies in the Nineteenth Century*, 2 vols. 8vo, 18/ net.

History and Biography.

Clifton College *Twenty-five Years Ago*, cr. 8vo, 7/6 net.
George (Claude), *The Rise of British West Africa*, 12/ net.
Neale (George F.), *Railway Reminiscences*, roy. 8vo, 6/ net.
Raper (C. L.), *North Carolina*, 8vo, 8/6 net.
Rosedale (H. G.), *Queen Elizabeth and the Levant Company*, folio, 10/6 net.

Geography and Travel.

Ogg (F. A.), *The Opening of the Mississippi*, cr. 8vo, 8/6 net.

Sports and Pastimes.

Elwell (J. B.), *Advanced Bridge*, cr. 8vo, 6/ net.
Gwynn (S.), *Fishing Holidays*, 8vo, 7/4 net.
Holmes (R. S.), *History of Yorkshire County Cricket*, 1833-1903, 8vo, 6/ net.
Kerr (J.), *Curling in Canada and the United States*, 10/ net.
Whitney (C.), *Musk Ox, Elson, Sheep, and Goat*, 8/6 net.

Philology.

- Dumville (B.), *Elements of French Pronunciation and Diction*, 12mo, 2/6 net.
 Nicholson (E. W. B.), *Keltic Researches*, 8vo, 21/ net.
 Plauti Comedie, edited by W. M. Lindsay, cr. 8vo, sewed 5/
Science.
 Barnaby (N.), *Naval Development in the Century*, 5/ net.
 Blackmuir (W. J.), *Saw-Mill Work and Practice*, cr. 8vo, 3/6
 Conn (H. W.), *Bacteria, Yeasts, and Molds in the Home*, 4/6
 Gunther (R. T.), *History of the Daubeny Laboratory*,
 Magdalen College, Oxford, 8vo, 5/ net.

General Literature.

- Askew (A. and C.), *The Shulamite*, cr. 8vo, 6/
 Brady (C. T.), *A Little Traitor to the South*, cr. 8vo, 6/
 Chesterton (G. K.), *The Napoleon of Notting Hill*, cr. 8vo, 6/
 Deeping (W.), *Love among the Ruins*, cr. 8vo, 6/
 Foreign Office List, 1904, 8vo, 6/
 Gaulot (P.), *A Conspiracy under the Terror*, translated by
 C. Laroche, cr. 8vo, 6/
 Gilman (C. P.), *The Home, Its Work and Influence*, 5/ net.
 Gunter (A. C.), *The Sword in the Air*, cr. 8vo, 6/
 Heddle (E. F.), *The Town's Verdict*, cr. 8vo, 6/
 Hichens (R.), *The Woman with the Fan*, cr. 8vo, 6/
 Hobson (Anne), *In Old Alabama*, cr. 8vo, 6/
 How to Deal with your Taxes, by an Expert, cr. 8vo, 3/6
 Jacob (V.), *The Interloper*, cr. 8vo, 6/
 Lampkin (N.), *Mrs. Waterman*, cr. 8vo, 6/
 Maguire (T. M.), *Strategy and Tactics in Mountain Ranges*,
 roy. 8vo, 7/6
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SIR EDWIN ARNOLD.

SIR EDWIN ARNOLD, whose death we briefly noted last week, was remarkable alike for the versatility of his talents and the unflinching optimism of his outlook on life. Of such men great journalists are made, and he was undoubtedly a great journalist, writing for forty years after his return from India with an unflinching vivacity and wide equipment that perhaps never reached the standard of the professed scholar, but certainly never degenerated into the faults which are briefly stigmatized as "journalism." The amount of work that he did for the *Daily Telegraph* has probably been equalled by few men, but he found time all the while to be an eager student in many directions, and a poet who made a secure reputation with 'The Light of Asia,' first published in 1879. That epic (the very word "epic" is out of date and surprising to-day) introduced, and still introduces, Buddha to many a Western mind to-day which would otherwise remain in ignorance or intolerance of the mysticism and colour of the East. The way in which it blended music and colour was palpably Tennysonian, but its immediate and continuous success cannot be regretted. If the technical student of poetry could not entirely applaud its methods of expression, it was for the many a work of supreme merit and importance and deserved its

position, for it spoke of a new thing with dignity and knowledge. "Its peculiar feature was," as we said at the time, that

"the lofty pessimism of Buddhist ethics, having been attracted and absorbed by a mind of optimistic bias, had resulted in a temper that, though neither specially Christian nor specially Buddhist, exhibited the most pathetic and picturesque aspects of both."

'The Light of the World,' which followed, dealt with a subject familiar to us in one of the most beautiful and elevated monuments of our literature, and consequently did not repeat the earlier success. Sir Edwin Arnold was, with great natural gifts, already evident in his Oxford days, over sensuous as a poet, and defective as a metrist; his glowing imagination led him too far, and occasionally vitiated his taste. The exercise of translation, which hampers many, produced the right kind of restraint on him, and he has left several excellent versions from various foreign languages, especially in the Oriental field in which he took so much interest. There were irritating blemishes in these, on which we do not now wish to dwell. We may, however, point out that his blank verse had the blank effect of Tennyson's efforts in the same direction, spoiling the sympathetic insight evident in much of his Oriental work.

Journalism was, he wrote in one of his poems, the "Tenth Muse," and he had the constant vigour and readiness she exacts. Most kindly, most industrious, and most accomplished—these are the descriptions which fall readily from the lips of those who knew him. Such a combination of qualities is as rare to-day as it ever was, when everybody is busy writing, and few are busy thinking or studying. He did not fear death, and his eager spirit, unquenched by the labour of so many years and the terror of blindness, has left us a legacy of steadfastness and cheerfulness which is more valuable than many books, more pervading than the work of the scholar, more useful than the brilliance of the satirist.

'THE POPIISH PLOT.'

Harvard University.

FATHER POLLEN'S note in your issue of February 27th corrects a misapprehension made by your reviewer in his most gratifying criticism of my book. The minutes of the Jesuit Congregation of April 24th, 1678, have been published in a translation, and are, as most people supposed, of an entirely harmless and official character. Moreover the nature of the business transacted there has long been known; and I cannot help thinking that your reviewer fell into a strange mistake in thinking that an account of the deliberations at that meeting would be "the most decisive evidence of all" concerning the intrigues carried on by Jesuits and Jesuit agents between the years 1673 and 1678. I never imagined, and I do not think anything in my book gives colour to the idea, that treasonable schemes were concocted or discussed by the Congregation. I am very far from thinking that designs of treason were officially conceived by the Society of Jesus in England. So far as the evidence I was able to obtain is conclusive, it shows that there was plotting by the Jesuit leaders and partisans; but there is no evidence that there was, and, as I pointed out, good reason for thinking that there was not, in the year 1678 a full-blown plot, that is to say, a concerted, approved, and definite scheme of action for the re-establishment of Roman Catholic influence in the State. Even if there had been such a plot, it would not have been the official business of the Society, and therefore, though it might have been the subject of discussion by some members present at the Congregation of April 24th, it would still not have been recorded in the minutes of the meeting. There is no reason whatever, I must repeat, for supposing that treasonable schemes

were discussed by the Congregation, and in drawing conclusions as to the designs formed by Roman Catholics in England at that time I was not influenced by any conception of what conversation might have passed there outside the regular business. Nor am I acquainted with "the theories which," Father Pollen tells us, "have been built up" on that basis, except that of Titus Oates, which it did not take the aid of the minutes to demolish, and which, as Father Gerard justly remarks, "is now ridiculed by every man of sense."

The importance of the Jesuit Congregation of April 24th, 1678, lies not in any business that was transacted by it, but simply in the fact that it was held at the Duke of York's palace and under his protection. The duke was thereby exposed to the penalties for a capital crime, and had the fact become known he and the cause he represented would have been irretrievably ruined. The Congregation, in short, is of importance in connexion with the problem not of the nature of the Jesuit intrigues of 1673-8, but, according to the view I have advanced, of the murder of Sir Edmund Berry Godfrey.

JOHN POLLOCK.

'THE PSALMS IN HUMAN LIFE.'

MR. PROTHERO writes to you that I stated in my review of his book that Episcopacy had ceased to exist before Melville's 'Book of Discipline'; and he suggests that possibly I had forgotten the Convention of Leith. Let me say that I did not make the alleged statement, and did not forget, but had no need to remember, that Convention. In his book Mr. Prothero wrote the words: "One side of Knox's work remained incomplete. Episcopacy was not abolished," and I pointed out that "it must be asserted that Episcopacy was abolished, unless Mr. Prothero is able to show that the superintendent of the 'First Book of Discipline' was identical with a bishop." I was anxious that historical accuracy regarding Knox should be observed. In his preface to the 'Book of Common Order,' first published in 1556, Knox declared the pastor, the doctor, the elder, the deacon, but not the bishop, to be officers of divine appointment. The superintendents, as the 'First Book of Discipline' seems to show, were meant for the temporary purpose of planting the Protestant Church, and they could hardly, therefore, be bishops in any sense. The superintendents were not consecrated by superintendents, but were admitted to office by presbyters. They had no exclusive power of ordination; nor had they a negative voice in their synods, but were subject each to the discipline of his synod, and also of the General Assembly. Was the superintendent in any sense a bishop? and is it true to say, with Mr. Prothero, that "one side of Knox's work remained incomplete," since Knox did not help to establish Episcopacy or quasi-Episcopacy? Mr. Prothero quotes as an authority a writer in the 'Dictionary of National Biography.' I may quote Mr. Grub, not a Presbyterian, but an Episcopalian, who is recognized as an authority. He says ('Hist.' ii. 99):—

"It has been contended by some writers that..... the Episcopal government of the Church was kept up in the persons of the superintendents..... This opinion seems to be erroneous."

Mr. Prothero refers to his statement that "in 1637 Charles I. attempted to introduce a book of Canons and a Liturgy," and says that I objected that the book of Canons was published in 1636. He says, too, that if it will help me he may add that it was in October, 1636, that Charles commanded the use of the Prayer Book. I confess I do not understand what help the addition will be to me; but I too may make an addition, with little appreciation of its relevancy, that it was in May, 1635, that Charles ratified the book of Canons.

YOUR REVIEWER.

THE UNIVERSITY OF DURHAM.

Hatfield Hall, Durham.

YOUR Oxford correspondent's letter contains a reference to the Theological School in the University of Durham which was unnecessary for its argument and was bound to be (and is) offensive to some of your readers.

May I therefore, as an Oxford man, point out that the Theological School at Durham is what Oxford men have made it? The Professors and Lecturers in Theology are now, and always have been, all of them Oxford men. I need only mention the names of Prof. Sanday, the present Bishop of Exeter, Dr. Plummer, and Canon Farrar to enable your readers to judge for themselves the probable value of a school taught by such teachers. F. B. JEVONS.

. Our Oxford correspondent is entitled to decide for himself what is necessary for his argument.

THE SPRING PUBLISHING SEASON.

MESSRS. HUTCHINSON & CO.'S

spring list includes *Fifty Years of an Actor's Life*, by John Coleman,—*Oddities*, Others, and I, by Henriette Corkran,—*Behind the Footlights*, by Mrs. Alec Tweedie,—*Early Associations of Archbishop Temple*, by F. J. Snell,—*A Sporting Paradise*, with *Stories of Adventure in America and in the Backwoods of Muskoka*, by St. Michael Podmore,—*Ladies' Golf*, by May Hezlet,—*Far Eastern Impressions: Notes on Journeys in Japan, Korea, China, &c.*, by E. F. G. Hatch, M.P.,—*Letters from Catalonia*, by John Walker,—in the "Woburn Library of Natural History," *British Salt-Water Fish*, by F. G. Aflalo, with a contribution by R. B. Marston,—in the "Library of Standard Biographies": *Strickland's Queen Elizabeth*, edited by Ida A. Taylor; *Lockhart's Scott*, edited by J. M. Sloan; *The Life of Wellington*, by W. H. Maxwell, edited by the Rev. L. T. Dodd; and *The Early Life of Goethe* from his autobiography, edited by W. von Knoblauch,—*The Living Plant*, in *Leaf, Flower, and Fruit*, by A. E. Knight and E. Step,—and *Our Poultry*, Vol. II., by Harrison Weir. In Fiction: *The Successor*, by Richard Pryce,—*The Masqueraders*, by Rita,—*The Original Woman*, by F. Frankfort Moore,—*The Apprentice*, by Mrs. Stepmey Rawson,—*The Shadow of a Throne*, by F. W. Hayes,—*Sisters*, by Ada Cambridge,—*The Amblers*, by the late B. L. Farjeon,—*Chance the Juggler*, by Coralie Stanton and Heath Hoeken,—*The Queen's Own Traitors*, by E. Livingston-Prescott,—*The End of the Song*, and other *Stories*, by the Countess of Cromartie,—in *Double Harness*, by Anthony Hope,—*The Earthly Purgatory*, by L. Dougall,—*The Conflict*, by Judge Robert Grant,—*Tommy & Co.*, by J. K. Jerome,—*The Betrayer*, by W. Le Queux. Also new novels by Miss Bradon, Lucas Malet, Mrs. Felkin (Ellen Thornycroft Fowler) and Mr. Felkin in collaboration, Richard Whiteing, B. L. Farjeon, F. Frankfort Moore, Rita, Adeline Sergeant, and Tom Gallon,—new editions of *A Welsh Witch*, and novels by E. J. Worboise, Rosa N. Carey, Frankfort Moore, and Rita,—and sixpenny reprints of *Peplow's Paper Chase*, by Tom Gallon; *Babs the Impossible*, by Sarah Grand; *Into the Highways and Hedges*, by F. F. Montrosor, and other popular novels.

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Literary Gossip.

MR. FISHER UNWIN has arranged to publish a book by Canon Tetley, of Bristol, entitled 'Old Times and New.' In the first portion, which deals with "old times," Canon Tetley gives extracts from some old

family documents which throw light on late eighteenth and early nineteenth century history. The second portion consists of his own memories. Among the people of whom he gives reminiscences are Gladstone, Frederick Denison Maurice, Charles Kingsley, Archbishop Temple, Sir John Stainer, Mr. and Mrs. W. H. Smith, and Ainger, his colleague at Bristol.

MESSRS. CONSTABLE'S classified reissue in twelve volumes of Mr. Arber's 'English Garner' is to be completed immediately by the publication of vols. xi. and xii., containing fifteen collections of Elizabethan sonnets. Mr. Sidney Lee, in a long and elaborate introduction, embodying a large amount of original research, deals with the dependence of the Elizabethan sonnet on foreign examples, which he touched on in his 'Life of Shakespeare.' He now shows that a mass of Elizabethan sonnets, hitherto regarded as original, are literal translations from French or Italian.

THE 'Moulding of the Scottish Nation,' an important essay on the growth of the national spirit and unity of will, by Prof. Hume Brown, has the place of honour in the *Scottish Historical Review* for April, accompanied by an article by the Rev. Principal Lindsay on the manifestations of Lollardism in Scotland as reflected in the 'Scots New Testament,' edited, so far, by the late Dr. Law. Other papers are 'Conal Grund,' a fairy tale of Tiree, from the MSS. of the late Gregorson Campbell; 'Estimates of Shakespeare,' by Prof. Bradley; and contributions burghal, chronological, and philological, by Sir James Marwick, Bishop Dowden, Prof. Skeat, and others.

LADY GREGORY writes:—

"Your reviewer of my book 'Gods and Fighting Men' says, 'Most readers will agree with what Dr. Butcher is quoted as saying about a story of Cuchulainn: "It opened up a great world of beautiful legend, which, though accounting myself an Irishman, I had never known at all." I quote these words in my notes as from 'one of the best Greek scholars and translators in England.' I am allowed to say that they were written by Mr. Gilbert Murray, and I am proud to think my description applies to at least two of my countrymen."

MR. BODLEY has written an introduction to the English translation of the 'Psychology of the English People,' by M. Émile Boutmy, his colleague of the French Institute, which contains some interesting reminiscences of Taine, at whose house on the Lake of Annecy they first met. Mr. Fisher Unwin is the publisher of the work.

MESSRS. LUZAC & Co. have nearly ready from the press the third volume of the remarkable 'History of Ottoman Poetry,' by the late E. J. W. Gibb, which is now being edited by Prof. E. G. Browne.

THE death of Mr. Edward Hutton last Tuesday removes an enterprising promoter of Manchester journalism. The *Sporting Chronicle* was his first venture, and was succeeded by the *Daily Despatch*, *Evening Chronicle*, and other papers, which established themselves in popular favour.

THE death is also announced, at an early age, of Herbert C. Fyfe, who wrote a book on 'Submarine Warfare,' and did a good deal of capable journalism for various papers.

DR. PAUL NERRLICH, whose death in his sixtieth year is announced from Berlin, was the author of a number of valuable works on the history of German literature, among them 'Jean Paul und seine Zeitgenossen,' 'Briefe von Charlotte von Kalb an Jean Paul,' 'Arnold Ruge's Briefwechsel und Tagebücher,' &c.

THE Göttinger Gesellschaft der Wissenschaften has decided to undertake the publication of the little-known *Scholia* of Lucian. Dr. Rabe will be the editor.

THE Swedish Parliament has now passed the Bill which makes Sweden participate in the Berne Convention.

THE death is reported from Rome of Girolamo Boccardo, professor at the University of Genoa, and editor of the 'Nuova Enciclopedia' and the 'Biblioteca del Economista.'

WE note the appearance of the following Parliamentary Papers: Report on Technical Schools for Special Branches of the Metal Industries, Germany (3d.); Education, Scotland, Report for the Western Division, 1903 (2d.); and Statutes made by the Governing Body of Gonville and Caius College, Cambridge (3d.).

SCIENCE

The Metallurgy of Steel. By F. W. Harbord. With a Section on 'The Mechanical Treatment of Steel,' by J. W. Hall. (Griffin & Co.)

THIS elaborate treatise on steel forms one of the volumes of Messrs. Griffin's "Metallurgical Series," of which several have already been published, including a cognate volume on 'The Metallurgy of Iron,' by Prof. Thomas Turner, a subject which was originally to have been treated with that of steel. The importance that steel has acquired in construction since the impulse given to its manufacture by the introduction of the Bessemer process fully justifies a separate volume; and, indeed, the bulk of the present book—containing 714 pages of text, together with forty-four additional pages occupied by four appendixes and an index—precludes any additions on the metallurgy of iron. The subject is divided into four sections, namely, (1) 'The Manufacture of Steel'; (2) 'Reheating'; (3) 'The Mechanical Treatment of Steel'; and (4) 'Finished Steel,' which are dealt with in twelve, two, twenty, and six chapters respectively. The manufacture of steel by the various processes in use involves chemical operations on a large scale; and the value of the different kinds of steel, when finished, depends so largely on their chemical composition and the elimination of certain impurities, that a metallurgist and chemist is naturally the most competent person to treat the first and last sections of the book in their chemical aspects. The author, however, realized, with sound judgment, that the mechanical operations by which steel can be converted into forms suitable for various structural purposes and industrial uses lie beyond the domain of the chemist, and can only be properly explained by a mechanical engineer. Accordingly Mr. Harbord entrusted the preparation of the important third section of the book, on

'The Mechanical Treatment of Steel,' to an engineer, Mr. Hall, having special experience in this branch, so that it might be dealt with from an engineering point of view. Moreover, in the second section, on 'Reheating,' the metallurgical and engineering problems proved to be so closely intermingled, that the two authors agreed to write it together. This book consequently possesses the distinctive merit of having been produced by a metallurgical chemist and a mechanical engineer conjointly, each taking the part for which he was specially qualified by his previous training and experience, with the exception perhaps of the first chapter of the fourth section, on the mechanical testing of materials. This chapter might have been more properly assigned to the engineer than to the chemist, as being of the greatest importance to him, and within the scope of his general experience, though of interest to chemists as indicating the influence of the composition and treatment of steel on its strength.

A better sequence of the subject might, we think, have been effected by placing the fourth section, on 'Finished Steel,' with the exception of the chapter on testing, before the section dealing with its mechanical treatment; for this arrangement would not only have made a clearer division between the more strictly metallurgical and chemical part of the subject and the purely mechanical portion, but it would also more particularly have put the nature, composition, impurities, varieties, and heat treatment of steel before the mechanical processes by which steel is rendered applicable for construction, machinery, and other engineering purposes. It is obvious that it would be useless to prepare steel for these objects till its composition and capabilities have been fully ascertained; and therefore a consideration of the nature and quality of the steel to be employed and its suitability for special purposes should precede the descriptions of the methods by which particular kinds of steel are adapted to their several uses.

In a short introduction Mr. Harbord defines steel produced by the Bessemer and open-hearth processes as purified pig-iron, in which the carbon and impurities have been reduced by oxidation alone, or by dilution with a previously purified metal, or by oxidation and dilution combined, so that the cast ingot can be forged or rolled. With reference to Bessemer or open-hearth steel, crucible cast steel, and shear steel, he proposes to classify metal containing more than 2·3 per cent. of carbon as cast iron. He further defines the metallurgy of steel as the decarbonization and purification of pig-iron from silicon, sulphur, phosphorus, manganese, and other minor impurities, and the production of cast ingots containing various percentages of carbon, and the subsequent manufacture from them of bars, plates, and other forms, of different degrees of hardness, strength, and ductility, for various engineering requirements. The steel thus manufactured must be capable of being forged at from a red to a welding heat, without the slightest sign of injury, and be devoid of any signs of brittleness on being subjected to a sudden shock, or an applied load, when cold; whilst the stress which different samples of steel can bear varies with the amount of carbon.

In the first section the Bessemer and basic processes, the manufacture of steel in small converters, the chemistry of the acid and basic Bessemer processes, gas producers, the open-hearth and basic Siemens processes, the production of steel castings and of shear and crucible steel, armour-plate, and direct processes of steel manufacture are successively considered. In the acid-lined Bessemer converter the blast of air into the molten cast iron oxidizes the silicon and manganese, and eventually removes the carbon, mostly as carbon monoxide; and the process is completed by the addition of an alloy of iron and manganese, either spiegeleisen or ferro-manganese, to recarbonize the iron, after which the molten steel is poured into ingot moulds, and these ingots, on reheating, are rolled or hammered into the required forms. This process is suitable for pig-iron containing from under 1 per cent. of silicon up to $2\frac{1}{2}$ per cent., and from 2·4 per cent. of manganese down to under $\frac{1}{2}$ per cent., and occasionally containing over 2 per cent. of silicon together with 2 per cent. of manganese; but as it does not remove the phosphorus and sulphur, it is only applicable to pig-iron in which they are both under 0·06 per cent.

In Sweden, however, the native ores yield a pig-iron which has a small percentage of silicon, and often as much as $3\frac{1}{2}$ to 4 per cent. of manganese, but is exceptionally free from phosphorus and sulphur. Consequently the practice there is to stop the blast of air directly a sufficient proportion of the carbon has been removed, and thus dispense with the addition of the alloy of iron and manganese required when the carbon is wholly removed in order to recarbonize the iron. The basic process has to be resorted to for producing steel from pig-iron containing considerable percentages of phosphorus and sulphur; and it differs from the acid process in providing shrunk dolomite, rammed with anhydrous tar, as the refractory lining of the converter, in place of the silicious lining used in the ordinary Bessemer process, which, with the addition of lime during the blow continued for a longer period, allows of the formation of phosphate of lime, by which combination the whole of the phosphorus is removed in the slag. To obtain satisfactory results by this method, the pig-iron should contain only from $\frac{1}{2}$ to 1 per cent. of silicon, and from $2\frac{1}{2}$ to 3 per cent. at least of phosphorus, to enable a sufficient heat to be produced with the low percentage of silicon requisite, silicon being the great heat producer in the ordinary Bessemer process. The elimination of the sulphur is somewhat uncertain; and to facilitate its removal it is advisable to mix some manganese ore with the ore employed in manufacturing the pig-iron, so that it may contain about 2 per cent. of manganese, the sulphur being eliminated, partly by the calcareous slag formed in the basic process, and partly by the formation of manganese sulphide. The amount of spiegeleisen or ferro-manganese required for recarbonization in this process is somewhat larger than in the ordinary process, owing to the tendency of the longer continuance of the blow for the removal of the phosphorus, known as the after-blow, to cause over-oxidation.

The open-hearth or Siemens process, described in chaps. vii. and viii., is the only serious rival to the Bessemer process. In this process the fuel is converted into gas in a furnace called a producer, as explained in chap. vi., and this gas and the requisite air for its combustion are raised to a high temperature by the waste heat from the previous combustion, stored up in fire-brick chequered chambers known as regenerators, and are then led through separate flues to the hearth of the furnace, where an extremely high temperature is produced by their combustion for removing the silicon and carbon from the pig-iron, with which iron ore and steel scrap are mixed. As the phosphorus and sulphur existing in the metal employed are not affected by this acid Siemens process, and are therefore larger in proportion in the finished steel than in the original charge, it is essential that the combined materials subjected to this process for the manufacture of high-class steel should not contain more than 0·05 per cent. of either of these substances.

Where the metal has a high percentage of phosphorus, its removal is effected by the basic Siemens process, in which the furnace is lined with a basic material, and lime is added during the operation in order to form stable phosphates; and thus the phosphorus is eliminated from the resulting steel, as in the basic Bessemer process. As in this case the temperature is largely maintained by the combustion of the gas with the air introduced into the furnace, a high percentage of phosphorus is not required; and though the pig-iron used may contain from 1 up to even 3 per cent. of phosphorus, it is advisable that the phosphorus should not exceed $1\frac{1}{2}$ per cent. for producing steel of high quality; while the percentage of silicon and sulphur should be low, and of manganese high. The removal of sulphur is more uncertain; but the best prospect of securing its elimination is by using pig-iron with a fair percentage of manganese, with the addition at the close of spiegeleisen or ferro-manganese, and the action of a highly calcareous slag. In the latter part of the chapter on the basic Siemens process four methods are described which have been devised for increasing the rapidity of the acid and basic Siemens processes; and the discussion closes with a comparison of the Bessemer and open-hearth processes.

The last-mentioned method produces a more uniform and trustworthy steel than the Bessemer processes, being under greater control and much less exposed to over-oxidation; and for special high-carbon steels the acid Siemens process is almost invariably used, as being the only means to secure an exact percentage of carbon, and also yielding a larger percentage of steel out of the original metal used; but there is little difference in the cost of production of the ingots by the various processes, though probably the acid Siemens process is slightly the more expensive. It is anticipated that the basic open-hearth process will gradually supersede the others for structural and rail steel, owing to the vast deposits of ores with a proportion of phosphorus well suited for its operation. Special kinds of high-carbon steel are still made from wrought-iron bars by cementation, the bars being heated with

carbon in a closed furnace, absorbing the carbon in proportion to the time and heat of the operation; and shear steel or crucible steel is produced, according as the bars are piled and welded together, or fused in crucibles and cast into moulds. The manufacture of armour-plates involves certain peculiar processes which are described in chap. xi.; and the first section concludes with an account of some processes used for producing wrought iron and dead, soft steel direct from ores, which are only applicable where small quantities are required, or where the ores are rich and the available fuel is unsuitable for a blast furnace or exceptionally dear.

The short second section contains a chapter on reheating furnaces for rendering steel ingots sufficiently soft and malleable to be made into the requisite forms, and another chapter on the charging appliances for handling the materials at these furnaces. In the third section, on 'The Mechanical Treatment of Steel,' Mr. Hall gives a detailed account of the various appliances and methods by which large masses of glowing steel are rapidly and economically handled and shaped, a branch of metallurgy which has been enormously developed in the last thirty years, and about which no comprehensive description appears to have been published. Accordingly a concise statement of elementary principles is included here, together with a record of past and present practice, with a view to make the subject intelligible to those who do not possess practical experience in steel works, and also to engineering students. The different types of rolling mills, together with the operations and appliances connected with them, are described in a series of chapters; and two chapters are devoted to forging steel by the steam hammer and by the press, and the merits of the two systems are compared. Occasionally the steel ingot is first drawn down in size under the press, and then finished under the steam hammer. A chapter on compressing steel while fluid and reducing the bubbles of gas in the molten mass, which appear eventually as blow-holes, diminishing materially the strength of the metal, indicates the discovery that a proportion of silicon up to one-fifth per cent. in the best steel prevents the formation of these bubbles, and, more recently, that aluminium is still more efficient in this respect, so that the use of fluid compression is virtually superseded. The last three chapters in this section deal with tube-making, wire-drawing, and the protection of steel from corrosion.

The last section, on 'Finished Steel,' opens with the mechanical testing of materials, and passes on to the very important subjects of the mutual relations of carbon and iron, the condition in which carbon exists in iron, and the various influences it has on the metal produced. Then naturally follows a consideration of the respective influences of silicon, sulphur, phosphorus, manganese, and the other substances found in smaller quantities in steel; and next the properties of special steels or steel alloys, in which aluminium, boron, chromium, manganese, nickel, or certain rarer metals are mixed with the steel. In a chapter on the heat treatment of steel the influences of annealing, hardening, and tempering on the crys-

talline structure and physical properties of steel are explained. The book concludes with a section on the microscopical examination of steel, which, though proposed many years ago, has only been adopted in earnest by British metallurgists during the last ten years; but it has already become an essential factor in the determination of the quality of steel in the principal works of Great Britain, as it not only assists in proving the soundness of the steel and detecting mechanical defects, but also reveals its internal constitution and the heat treatment to which it has been subjected.

The above rapid outline gives only a slight indication of the comprehensive character and thoroughness of treatment which distinguish this volume. Moreover, the descriptions of processes, appliances, machinery, and other matters are greatly elucidated by profuse illustrations, consisting of 458 figures. At the end of the book are added ninety-three microphotographs of specially prepared sections of different kinds of steel. It will doubtless soon be recognized as the standard work on the metallurgy of steel, valuable alike to inquiring engineering students and to experienced metallurgists and mechanical engineers.

Animal Education. By John B. Watson. (Chicago, University Press.)—The study of comparative psychology, which Romanes did so much to introduce to this country, has already passed through the purely anecdotal stage in which he left it, and has become, largely through the work of Prof. Lloyd Morgan, a branch of experimental science. In the present monograph Dr. Watson makes some interesting additions to the body of knowledge in the results of his investigations into the simpler mental functions of the rat during the early days of life. By various arrangements of the mode of entry to boxes containing food he has offered practical problems of varying difficulty to young rats of succeeding ages, and has compared their behaviour under these conditions with that of adult rats. In this way he has followed the development of the power of association and memory, and has, though at present incompletely, examined the share taken in these mental processes by the several organs of sense. His results in these directions illustrate, without extending to any wide degree, the facts collected by previous observers, but they have a special significance derived from his parallel investigations of nervous structure in similar sets of animals. The work of Flechsig and others has shown that the fatty sheaths which finally swathe every nerve fibre within the central nervous system appear comparatively late in early life, and also at different times in different parts of the system. The function of these sheaths is still unknown, and though it seems clear that they are not concerned in the transmitting business of the fibres, it has been held in more than one quarter that the work of certain higher tracts of the brain cannot be carried on before the full development of the sheaths is accomplished. As a matter of fact, the mental life of human infants is already known to develop in time independently of the ascertained course of appearance of these sheaths. Dr. Watson has now supplied decisive evidence in the same direction, for he finds that the powers of mental association reach a considerable level of development in young rats before the fatty nerve sheaths have arisen in the brain, while the power of receiving sense impressions is exhibited weeks before the corresponding nerve tracts receive the sheaths.

Since the point of chief interest in the work is this physiological one, communication of it to a technical journal would have secured attention for it more certainly, we think, than publication under its present indefinite title. Whatever may be thought of international liberty of spelling, formations like "fiber" and "center" are not suitable in scientific writing, where assimilation to convention is important.

BOTANICAL LITERATURE.

South African Flowering Plants. By the Rev. Prof. G. Henslow. (Longmans & Co.)—This is an elementary book, intended for the use of beginners, students, and teachers, and is well suited for its purpose. It is devoted principally to the morphology of flowering plants as illustrated by certain selected subjects representative of the chief natural orders of the Cape flora. As in other works from his pen, the Professor lays great stress on external climatic conditions as factors in producing modifications of form. The plant is endowed with the power of adapting itself to its environment. If it succeed in doing this it survives, if it fail it dies out, and between perfect success and utter failure there are, or have been, endless intermediate stages. Taken as a whole, the South African climate is dry. At certain seasons and for short periods there may be abundant rainfall, at other seasons an arid condition prevails. The forms of the plants are modified accordingly, and what is especially striking is the very different manner in which the same ends are attained. Take the heaths for one illustration. Their leaves are indeed numerous, but individually they are very small, rolled up on the under side, and generally exposing as little surface as possible to the sun, so that evaporation and transpiration are reduced to a minimum during the dry season. Compare these with the mesembryanthemums, the crassulaceae, and other succulent plants, wherein the leaves expose a relatively large surface, but are provided with a copious water supply in their fleshy substance, a supply also protected from too copious evaporation by a specially thick skin. Then there are the bulbs with large, relatively thin leaves, which soon perish, and remain dormant in the dry season, the requisite moisture being in this case stored up in the fleshy subterranean bulb-scales. Numerous other instances might be cited, but these will suffice. In the flower the varied forms are also in many instances clearly the result of adaptation to particular purposes or instances of responsiveness to various stimulating influences. But whilst this may be generally true, it is not always so, as we find very diverse forms existing side by side under what are, or appear to be, identical conditions. The endeavour to reconcile these discrepancies and the search for the explanation of the phenomena generally furnish fascinating employment for the botanist, and often supply valuable hints for the cultivator, but there is always the risk that the imagination of the observer may outrun demonstrable truth. The examples selected by the Professor are very suitable for the purpose, the illustrations are good, and the text clearly written, but we question the propriety of using such names as the "Water-untjes family," the "Matjesgoed family," the "Nemesia and Harveya family," or the "Moraea and Gladiolus family." So far as we know, there is no authoritative precedent for any of these names, whilst the corresponding botanical names, Naladaceae, Cyperaceae, Scrophulariaceae, and Iridaceae, are familiar everywhere, and not, as the others are, misleading.

Beautiful Flowering Trees and Shrubs for British and Irish Gardens. By John Weathers. (Simpkin, Marshall & Co.)—This is a small volume illustrated with over thirty coloured

plates, "intended to meet the more intelligent interest that is now taken in the cultivation of beautiful flowering and ornamental trees and shrubs." Those who can visit the arboretum at Kew or attend the displays made by the Royal Horticultural Society will be in a position to recognize what a wealth of beauty and interest is at their disposal. As a rule the cost is not materially greater, and the cultivation not more difficult, than in the case of the privets and laurels, so called, which form the staple of our shrubberies. What can be more beautiful than the plums and apples from China and Japan, which are at the height of their attractiveness in early spring? what more splendid autumnal coloration than that afforded by such plants as *Pyrus arbutifolia*, *Parrotia persica*, the Canadian amelanther, and many others? Even the azaleas, which in spring produce a mass of brightly coloured flowers, afford in autumn a glow of colour in their foliage which can hardly be surpassed in richness of tint. Mr. Weathers in his little book indicates many of the most desirable plants of this character, and gives useful hints as to the method of planting and the care they require. The arrangement is mostly alphabetical, so that very diverse plants are placed in juxtaposition, both in the plates and in the text. The system of nomenclature adopted by botanists is full of pitfalls for the unwary; but we do not think such violations of concord are permissible as are illustrated here by such names as *Berberis vulgaris fructo-niger*, *Hibiscus syriacus violacea variegata*, *Rhus continus*, and *Daphne blagaynum*. But these slips are not sufficient to detract from the value of the book as a whole. As a means of calling attention to a somewhat neglected class of plants, this little treatise will have a distinct worth.

A Concise Handbook of Garden Flowers, by H. M. Batson (Methuen & Co.), is an alphabetical list of "herbaceous and deciduous" garden flowers, compiled with care, so that it will be useful for reference, whilst the cultural notes will also be serviceable. The author places the species of Sedum and of Sempervivum, and of bamboo, among the herbaceous and deciduous species, but strictly they belong neither to the one nor to the other group. The author also supplies popular names to most, if not all, of the plants, but she omits to cite authorities for them, so that they cannot be checked, and it is probable that a considerable number are either mere translations from the Latin, or are not in general use, such, for instance, as "David's False Goat's Beard"! As criticism is invited, we may point out that the word Hohenackeri, on the first page, should be spelt Hohenackeri; Abrotonum should be Abrotanum. Under Aster the word "family" is used when genus would be more appropriate. *Rubus arcticus* should, of course, be *R. arcticus*. Among such a number of names as are here included errors of this description are, we may add, almost unavoidable. An extensive index, in which most of the synonyms may be found, forms an appropriate termination to the book, which we commend to the notice of amateurs.

A Garden in Venice. By F. Eden. (Newnes.)—In Venice gardens do not invariably flourish. This one has flourished—exceedingly. We know it "out of the book," and can testify to its wonders. Mr. Eden gives a vivacious account of its birth—how in the course of ages its soil came into being by the combined action of wind and tide and mud. We hear how it came into the owner's possession—how, by studying the soil and humoring the plants like cherished children, he made his garden at length the thing of beauty it is. The human touch has at times something almost creative. This book is prettily dressed in brown leather and has charming illustrations. In fact, vistas of pergolas, well-heads, and cypress, make one long to enter this garden of Eden.

Mr. Murray has sent us Darwin's *Fertilization of Orchids* in the "popular edition" of that master's works which he is producing at a cheap price. This is a great boon, since the book represents the author's latest corrections, and is still copyright.

We are glad to see that *Flowering Plants and Ferns* in the "Cambridge Biological Series" (Cambridge, University Press) has reached a second edition, having been revised and rearranged as one volume. Mr. J. C. Willis, the author, has had a varied botanical experience, and his book contains a vast amount of careful information compressed within the compass of a single handy volume. Part II. forms an unusually complete summary of the whole plant world under Latin headings, with short accounts of each order or specimen. The adaptation of plants to conditions of weather other than our own is strikingly indicated in many foreign genera. This part is evidently for specialists; but Part I., which now goes with it, provides the necessary outlines for study of the forms and organs of plants, and an introductory chapter on field work, a yard of which is better than an acre of *Horti sicci*. Part III., to which many additions have been made, contains an admirable glossarial index. The whole is well abreast of modern research, and a thoroughly business-like volume, lucid though compact.

The Natural History of Plants. From the German of the late Anton Kerner von Marilaun by F. W. Oliver, D.Sc. (Blackie & Son.)—The second volume of the reissue of this important work is now completed. As a comprehensive book of reference on all departments of botany it stands unrivalled—popular in the best sense of the word, full of information for the novice, interesting to the general reader, accurate without undue technicality, copiously illustrated, and fully indexed.

Flora of Derbyshire. By the Rev. W. R. Linton. (Bemrose & Sons.)—Up to the present time the standard book on the flora of Derbyshire has been that of the Rev. W. H. Painter, issued in 1889, with a supplement in 1899. We have now a more elaborate, thorough, and painstaking work put forth by Mr. Linton. About 600 closely printed pages are well arranged, and represent the botanical researches of the author and his assistants "in nearly every parish" during the past ten years. Mr. Painter divided the county into three divisions—the Peak, the Central, and the Southern. Mr. Linton has improved on this by following the surface geology of the county with greater precision, and gives eight instead of three districts. These are (1) the mountain limestone, the oldest geological formation, which occupies the central part of the shire; (2) and (3) the millstone grit of the east and of the north; (4) the coal measures of the east and south; (5) the Permian of the north-east; and (6, 7, 8) the new red sandstone, which is divided into three districts of different altitudes.

There is no doubt that English botanists generally will be glad to see so careful a work, and to know where to look for the 1,001 species of flowering plants of whose presence in Derbyshire there is conclusive evidence; but we wish that the book had contained a little more that even the most abstruse and technical of botanists need not have despised. For instance, there is often much instruction, as well as interest, to be obtained from the local names of flowers—the variants are at times most curious. A short special chapter might have been given on Derbyshire wild-flower names still or recently in use among the untravelled and simpler of the inhabitants; or such remarks could have been given under the particular flower. But we look in vain for any indications of this kind of plant-lore.

It is sad to read that *Osmunda regalis* is now only to be found in one place, and that there it

has been imported; we can well remember three places where the royal fern flourished handsomely. Money-making and reckless plant-hunters seem to have exterminated it, and they are rapidly doing the same with the scaly fern (*Ceterach officinarum*). It is pleasant to find that the green spleenwort (*Asplenium viride*) is on the increase; at all events, it has been recently found in localities hitherto unknown. As the study of ferns is so very popular, it might have been well to take a little more care with regard to this section; for instance, neither the oak fern nor the hard fern is named as growing on the coal measures, but both are to be found there in several localities.

Crocus nudiflorus is rightly named as growing in meadows adjacent to both the Derwent and the Trent; but the much rarer *Crocus vernus*, abundant in the Nottingham meadows, is omitted, yet it used to grow near Darley by Derby in the "fifties" of last century, and, for aught we know, at much later dates.

There is one delightful, freely flowering, water-loving plant, the brightest and most attractive among the wild yellow flowers of England, the monkey flower or wild musk (*Mimulus luteus*), which botanists seem to have entered into a conspiracy to ignore, or treat as a mere stray "escape." Turning to it in these pages, we find it is starred with an asterisk, which means "more or less recently introduced, alien, casual." Mr. Linton admits that it is "becoming frequent," and records its occurrence in seven out of his eight botanical divisions. Its "first record" for Derbyshire is put down as 1881, but the writer of this notice gathered it himself in three localities in the county, when a boy, in the early "fifties" of last century, and he has seen it in a *hortus siccus* as gathered in Dovedale in 1848. The fact is the plant can be traced back a great deal earlier than not a few other English wild flowers that are never graced with the doubting asterisk, and it is to be found in almost, if not quite, every English county. Even if it can be established that it is of alien origin, a widespread residence of certainly a century ought surely to be sufficient to entitle it to letters of naturalization.

NATURAL HISTORY.

A Naturalist in Guiana. By Eugène André. (Smith, Elder & Co.)—The section of the Orinoco forest with which Mr. André's volume deals is one of the least known in the world. It is watered by the Caura, an affluent of the great Orinoco, whose sources lie in that almost untrodden region of the Guiana highlands where tradition placed the Golden City of the Incas. Its course, until within some fifty or sixty miles of its confluence with the Orinoco, is through forest of the densest character, in whose mysterious depths strange semi-human creatures were believed to lurk. Even so learned a traveller as Raleigh believed that a race of headless men, "reported to have their eyes in their shoulders, and their mouths in the middle of their breasts," had their home in its recesses, and has left his belief on record. The travels of Humboldt in the eighteenth century threw much light on the Orinoco basin, and thereafter the legend of El Dorado took its place with tales of Atlantis and Prester John.

This portion of the great South American forest, however, though its depths conceal no Golden City, may yet prove a source of almost inexhaustible wealth. It is rich in rubber, vanilla, and many other tropical products, none of which in the present state of the country can be turned to profit. The area of settlement, which at one time, thanks to the labours of the Spanish missionaries, extended up stream at least as far as the Para rapids, now ceases above the Mura rapids, and the settlements are of a primitive type, with a scanty population of Venezuelans, ignorant, vicious, and devoid of initiative. Of La Prision, the furthest settle-

ment up stream, Mr. André gives a disheartening picture. No one in the settlement can either read or write; a wandering scribe comes round three or four times a year to write letters and straighten the accounts, which are kept by tallies. The bulk of the work is done by the women, and the rudest methods are in use. Material comfort is a thing unknown. The houses are little better than huts, fastened together by creepers. A rough table, a bench, a few plates, and hammocks are reckoned sufficient even by men of considerable wealth in coffee plantations and cattle. The only pleasure in life is to be drunk on raw spirit, and the only sport is cockfighting. Above La Prison and around it stretches the trackless forest, uninhabited, even by Indians, for hundreds of square miles.

The Caura, flowing from its lofty sources in the Guiana highlands, and rushing down to the lowlands through a densely forested and mountainous region, presents many obstacles to navigation in the shape of rapids and cataracts. Mr. André has visited its lower reaches and affluents several times, partly as a collector of rare plants, birds, and insects, and partly to ascertain the economic resources of the basin. On his last journey he passed above the Mura falls into the region of the unknown, a solitude unbroken except by tapirs and other forest creatures. The difficulties of the task were not small, for the bed of the river was continually obstructed, and the passage of the Para rapids, for example, involved a portage of several days, and the cutting of the track through forest of unusual density. Pushing on up stream for another month, the party passed the difficult Arichi rapids, and reached a point from which they hoped to ascend Ameha, a mountain apparently of the Roraima type. Several days were spent in reconnoitring, but on every side the mountain presented impregnable cliffs.

The return journey was begun in good spirits, but at the Arichi rapids, a few miles down stream, during a difficult portage, the largest boat—containing the whole of the priceless collections, and almost all the provisions—was stove in, its contents being lost. The party thus found themselves, with only one small boat and a handful of stores, lost in the depths of the forest, at a distance of some weeks' journey from the nearest inhabited point. The rains had begun, the river was in flood; game, abundant on the voyage up, had retired into the forest, and in a day or two starvation stared them in the face. From this point the story becomes a tragedy. The original plan was for three or four to drift down stream, while the others cut their way through the forest, and for all to bivouac together at night. So difficult and exhausting, however, was the task of clearing a path, and so slow the daily rate of progress, that it soon became evident that the strength of all would give out many days' journey from the goal, and that the only chance of safety, and that a slender one, was for the boat's crew to push on with the current to La Prison, and there to organize a relief party. Worn out with sickness, hunger, and exhaustion, six starving men at last reached La Prison; but though a search party went out, nothing was ever heard of the main body, who had apparently struck deeper into the forest to starve in its recesses. This part of Mr. André's book is of special interest, and brings out clearly what a scanty margin of subsistence the tropical forest really has to offer, and how inevitably the life it supports, unless in constant touch with a civilization organized on a broader economic basis, must be of a low and unprogressive type. At a critical moment in the history of the expedition their salt gave out, making it almost impossible for them, in their fatigued and disheartened state, to eat enough animal food to sustain life. Their strength rapidly gave way, and soon became unequal to the heavy task of clearing a track through the

forest, and in the face of the evident hopelessness of their quest, will and initiative alike broke down. In the struggle between man and nature the odds were hopelessly against man, and this fact explains why the exploitation of the tropical forest proceeds so slowly. Mr. André writes with the enthusiasm of a true naturalist of the forest world, and deserves to be congratulated, both on his bold exploit and on having added an excellent book to the literature of the South American forest.

Long service in India, save when work is of exceptional interest, is apt to prove dreary and monotonous. In Lower Bengal and Southern India this is so specially, because the effects of enervating heat are not counteracted by the bracing cold of winter, as in more northern parts. Consequently, for those whose work lies in the south and in the neighbourhood of cities, it is a great advantage to have some pursuit which can be followed without undue exposure to the sun, and without violent exertion. Such officials in particular owe gratitude to Lieut.-Col. D. D. Cunningham, an officer, we believe, of the Indian Medical Service, for his observant study of the ways of birds and other animals frequenting Indian streets and gardens, presented under the title of *Some Indian Friends and Acquaintances* (Murray). The book is compiled chiefly from notes made during a residence of nearly thirty years, mainly in or near Calcutta, and the author explains that his materials

"do not deal with the abstruser parts of natural science, and, for the most part, are merely fairly accurate records of common events, such as may occur in any garden in the lower deltaic region of the Valley of the Ganges. They deal, in fact, with matters that must be familiar to botanists and zoologists, but which may be of some interest to general readers with a taste for 'natural history,' who, as a class, would seem to be of a comfortably indulgent nature, judging at least by the lenient reception that they accord to many of the works that are specially addressed to them.... It may seem strange that any one should fail to find the means of killing time in a land thronging with such varied interests, but the fact remains that many people do so, and that there is ample occasion for even the humblest attempts to point out sources of pleasure that lie open to all, even in the smallest and most remote country stations.... Even in the midst of the largest towns human interests are not the only ones inviting attention, for the most densely peopled areas contain an abundant resident Fauna and Flora."

This is so, and though some of both could very comfortably be spared, yet the majority will repay intelligent observation and record, even by those who are not specialists. The author deals first with birds as the most conspicuous element. Kites and crows, whose audacity is well known; mynas and parrots, noisy beyond belief; doves, of whom it is said to be incomprehensible that they ever came to be considered harmless, as their character is essentially quarrelsome; adjutants, eagles, vultures, herons, kingfishers, &c., down to the little honeysuckers: all are carefully observed and correctly described. He next tells of the mammals—monkeys, jackals, squirrels, and others—winding up with the reptiles. Snakes, it is known, lend themselves to strange stories, and some curious particulars as to their treatment and handling by natives are given, the cobra being treated with much less caution and respect than the daboia (*Vipera russellii*). A classified list of most of the animals mentioned in the book is given in an appendix; it will be found useful for reference. There is also an index, and there are many illustrations, plain and coloured.

ANTHROPOLOGICAL NOTES.

DR. LEWIS R. FARNELL, of Oxford, has contributed to the *Archiv für Religionswissenschaft* (vol. vii., Leipzig) a paper of sociological hypotheses concerning the position of women in

ancient religion. He challenges the conclusion that the predominance of women in religious ceremonies is a survival of mother-right or matriarchy. A paper in the same journal by Mr. Georg Karo, of Bonn, on old Cretan places of worship, discusses the discoveries of Mr. A. J. Evans in the Dictæan cave and at Knossos.

The second part of the fifty-eighth volume of *Archæologia*, just issued to the Fellows of the Society of Antiquaries, contains a report by Mr. H. St. George Gray on his excavations at Arbor Low, organized by a committee of the Anthropological Section of the British Association. Arbor Low lies five miles to the south-west of Bakewell, in Derbyshire. It consists of a circle of stones, with inner stones in the direction of radii of the circle, now numbering altogether forty-six, surrounded by a fosse and vallum, and adjoining a tumulus on the south-east. The diameter, measuring from the crest of the rampart, is 250 ft. On the south-west a ditch can be traced for some distance in a southerly direction. The tumulus, when explored by Mr. Bateman in 1845, contained two small urns and other objects of the Bronze Age. Mr. Gray's excavations were begun on August 8th, 1901, and continued in 1902. He found many flint flakes and flint and chert implements, portions of a deer's horn pick, a human skeleton, and other objects, but none of metal and no primitive flint. He concludes that the circle belongs to the late neolithic period, to which Prof. Gowland attributes the erection of Stonehenge.

M. Félix Alcan, of Paris, is the publisher of a *Journal de Psychologie*, which is to appear every alternate month, and is to be edited by Prof. Pierre Janet and Dr. Georges Dumas. The first number (January and February, 1904) has been issued, and contains articles by Profs. Ribot, Flournoy, Grasset, and Raymond. For the next number, articles by Profs. Pick, de Luzenberger, Brissot, and Houssay, and by Dr. Arnaud, are announced.

Folk-lore for December, which was somewhat belated in its issue, contains a valuable paper by Mrs. J. A. Peggs on the aborigines of Roebuck Bay, Western Australia. From a prefatory note by her kinsman Mr. C. J. Tabor, it appears that Mrs. Peggs acquired a taste for anthropology and kindred sciences by attending the meetings of the Folk-lore Society; and when upon her marriage she accompanied her husband to Roebuck Bay, she began a regular course of letters home, descriptive of the manners and customs of the natives. These letters constitute a series of fresh and shrewd observations very pleasantly told. She forwarded home sketches of the tribal marks borne by the natives, which are photographed as illustrations of the paper, as are also a group of thirteen of them, and a number of objects now in Mr. Tabor's collection, including one of the masks employed in the ceremonies of initiation, and a sword of heavy wood, believed to have been used for beheading.

The *Archæological Journal* contains a suggestive article by Prof. M'Kenny Hughes on some buried buildings, with special reference to Herculaneum. Many different causes result in the entombment of buildings, some natural, others due to the destructive agency of man or of burrowing animals. In the volcanic outburst of the year 63, while Pompeii was buried in dry ashes, in Herculaneum the same material has been consolidated into rock. A study of the conditions of its entombment may enable explorers to find relics that would repay the difficulty and cost of the work.

SOCIETIES.

SOCIETY OF ANTIQUARIES. — March 24. — Viscount Dillon, President, in the chair. — The Very Rev. the Dean of Durham exhibited the original letters patent of Edward I., 1303, granting to Kirkstead Abbey licence in mortmain to hold lands at Covenham, Lincs.—Mr. F. G. Hilton Price, Director,

read notes on 'Some Ancient Egyptian Figures of Gods in Silver.' He stated that silver was a very rare metal in old Egypt, and during the early empire was considered the most valuable of the precious metals, sometimes standing before gold in old inscriptions. It was called *Het-nub*, or white gold. The rarest object he exhibited was the figure of a Sphinx of elegant form, representing Heru-Khuti, or Harmachis, to whom the Sphinx was sacred. The figure is of great rarity, not only on account of its metal, but on account of the cartouche upon its base of Seqenen-Ra, who was one of the warrior-kings of the seventeenth dynasty. It probably was the official seal or stamp of Tau-aa-qen, the third king of the name of Seqenen, who lived about 1720 B.C., and whose mummy was found near Deir-el-Bahari, and is deposited in the Cairo Museum. He also exhibited silver figures of Thoth, Bast, An-Heru, Taurt, and of a kneeling king, all of which he ascribed to the period of the eighteenth dynasty. The Director also exhibited two gold bars for coinage from Egypt, which were thus described by Mr. G. F. Hill: "These two bars are said to have formed part of a large number found, together with coins of Diocletian and earlier emperors, at Aboukir in the winter of 1901-2. The first, which is solid, measuring 183 mm., bears two stamps: (1)ANTIVS [P]ROBAVIT and ACVEPPSIG, and (2) EPMOY-ERMV. The second (187 mm.) is boat-shaped, the mould having been tilted first to one end, then to the other; it bears the stamp (3) BENIGNVS-COXIT. The bars belong to the same category as those from the hoard discovered in Transylvania in 1887, consisting of bars stamped at the mint of Sirmium at some time between 367 and 383 A.D.; and the bars from Aboukir also probably belong to about the same period, although, if they were actually found with the coins mentioned, they may be earlier. The first stamp contains the signature ofantius, who was *probator*, or official assayer, and of another person represented by the letters ACVE, who was *propositus* of the mint, and signed (*signavit*) the bar as being up to standard. The second stamp probably refers to the standard recognized at one of the cities especially connected with the worship of Hermes, such as Hermopolis; that standards were so named is proved by the designation 'artaba of Hermes' applied to the artaba of the standard of Hermonthis. The transliteration of EPMOY by ERMV is paralleled by similar instances on other objects. The third stamp belongs to Benignus, the official who refined (*coquere*) the gold, and corresponds to the stamp affixed to the Sirmium bars by Lucianus, who signed them as *obryzum*, i.e. 'of refined gold.' The bars thus stamped were doubtless used as currency with the help of scales, the ordinary gold coinage not being convenient for large payments."—Prof. Gowland said that the bars had been made from native gold (gold dust), which had been refined by a rude but effective process well known to the Romans. Tested by the touchstone, they contained about 975 to 980 parts of gold per thousand, the remainder being silver. They thus closely resembled in fineness the bars found in Transylvania bearing the stamp of the Roman mint at Sirmium. One had been cast, by a method practised in China, in a rocking mould, so that the sides towards the extremities were much higher than the other parts of the bar, and the surface of the metal was more or less covered with waves. They were, as the author stated, undoubtedly used to supplement the ordinary currency for large payments. He instanced several examples of the similar use of stamped gold bars in China, Japan, and Korea. The gold bars known as Pekin bars were also of refined gold, usually 991 to 992 in fineness. All these gold and silver bars, like the Roman bars, were of varying weights, as they were always weighed when payments were being made. The stamps they bore were those of the refiner who made them, sometimes supplemented by those of an official who tested them. Some also bore the marks of the bankers or merchants through whose hands they had passed, and greater weight was often attached to these marks than to the others when the bars were being received in payment.—Sir Charles Robinson exhibited a bronze processional cross of early Scottish work, and two circular brooches, also Scottish, one of bronze, the other of base silver.—The Society's meetings were then adjourned over the Easter recess.

LINNEAN.—March 17.—Prof. J. Bretland Farmer, V.P., in the chair.—The Chairman announced that Mr. W. Watson had been elected an Associate.—Mr. J. L. Bonhote was elected a Fellow.—The Rev. R. Ashington Bullen exhibited (1) the egg-capsule of a Mantis found on a twig of wild olive at Brenes, near Carmona, Spain, on February 16th, while others occurred in immense numbers on blackberry and various shrubs. Mr. W. F. Kirby refers it to

Mantis religiosa, Linn. (2) A photograph of a cat playing with a snake before killing it, and calling to her kittens in a loud and peculiar way to come and share in the sport; it was snapped by Mr. G. Bonsor in 1903, in the *patio* of his house in the Necropolis Romana, Carmona.—Mr. A. O. Walker brought a branch of black currant from his garden near Maidstone, with the swollen buds indicative of the destructive mite *Eriophyes ribis*.—A discussion followed, in which the Chairman, Mr. A. D. Michael, Mr. N. E. Brown, and Mr. E. M. Holmes took part.—An account of the Bryozoa from Franz-Josef Land collected by the Jackson-Harmsworth Expedition, 1896, 1897 (Part II. Cyclostomata, Ctenostomata, and Endoprocta), was contributed by Mr. A. W. Waters, a summary of the paper being given by the Zoological Secretary.—The Rev. T. R. R. Stebbing exhibited a series of specimens collected by H.M.S. Rattlesnake, and determined by Mr. J. Macgillivray, one of the naturalists on board, in illustration of Mr. Waters's paper, which was further illustrated by lantern-slides.—Mr. A. D. Michael contributed some remarks, chiefly on the terminology of the group.—Mr. A. O. Walker criticized the lax use of the word "Antarctic" in geographic distribution, especially of the Amphipoda.—The General Secretary, Mr. B. Daydon Jackson, then gave an exhibition and lantern demonstration of 'Botanic Illustration from the Fifteenth to the Twentieth Century.' He supplied a chronological account of the various methods employed from the anonymous 'Herbarius' in 1484 and the undated 'Ortus Sanitatis' to recent times.—The Chairman initiated a discussion, in which Mr. A. D. Michael stated that the cost of several of the best processes was prohibitive as regards their employment in matters of natural history, and Mr. C. A. Ferrier pointed out that Bewick's technique was actually wood-engraving, and not mere wood-cutting. He further mentioned that in his early days in London he was introduced to William Harvey, a famous draughtsman in the middle of the nineteenth century, and the last surviving pupil of Thomas Bewick.

ENTOMOLOGICAL.—March 16.—Prof. E. B. Poulton, President, in the chair.—Miss M. Maude Alderson, the Hon. R. O. Beaconsfield Bridgeman, Mr. W. A. Luff, Mr. F. S. Mumford, Mr. E. Harris, Mr. T. F. Furnival, and Mr. G. Meade-Waldo were elected Fellows.—Mr. G. T. Porritt exhibited a pair of *Eschra isoscelis*, taken by him in the Norfolk Broads last summer. The species had been regarded as almost lost to the British list for many years.—Mr. J. K. Collin exhibited *Phora formicarum*, Verr., which is parasitic on the ant *Lasius niger*, obtained by sweeping the herbage in a paddock at Newmarket. These flies belong to the genus *Phora*, and to a hitherto unnamed species. He also exhibited *Phora* sp., found in a garden at Newmarket, running about at the entrance to the nest of a species of *Bombus*. Specimens received from Dr. Sharp labelled "from *Bombus* nests" are also the same species. It is evident that its life-history is in some way connected with that of the *Bombus*, but because of the different shape and form of the female ovipositor, it is probably not parasitic on the bee, as *P. formicarum* is on the ant, but acts as a scavenger, by living on the dead pupæ in the nest.—Commander J. J. Walker exhibited a series of *Buprestidae* from Sydney, comprising about 120 species, of which 70 belonged to the genus *Stigmodera*; a dried specimen of *Angophora cordifolia*, Cav., a small tree of the natural order Myrtaceae, the flowers of which are the great attraction in New South Wales for the *Buprestidae*, as well as for very many other *Coleoptera*; specimens of the Bugong moth, *Agrotis spina*, Guenée, from Jervis Bay, N.S.W. (referred to at the previous meeting); and *Carthea saturnoides*, a remarkable moth from Perth, W.A., referred to the *Geometrina*, but possessing an extraordinary superficial resemblance to a *Saturniid*.—Mr. A. J. Chitty exhibited a specimen of *Peribalus vernalis*, Wolff, a rare bug, of which only five or six specimens appear to have been taken, and pointed out that, as the records in Saunders's 'Hemiptera' included Cumberland and Weston-super-Mare, and his own specimen was taken at Huntingfield, Kent, it had probably been overlooked.—Dr. F. A. Dixey exhibited a remarkable pale form of *Mamestra brassicae*, taken by Dr. G. B. Longstaff and himself at Morthoe, North Devon, on July 16th, 1903. Mr. C. G. Barrett had examined the specimen, and pronounced it probably unique.—The President read some observations on the gregarious hibernation of certain Californian insects, communicated to him by Prof. Vernon L. Kellogg, of the Leland Stanford University, California, and a short paper bearing on the same subject, entitled 'A Possible Explanation of Insect Swarms on Mountain Tops.'—Mr. O. E. Janson contributed, on behalf of Mr. F. P. Dodd, a note upon 'Maternal Instinct in Rhynchota,'—and Mr. H. Rowland-Brown read a 'Note on *Oncopeltus intricata*,' a moth extremely destructive to pastures

in Tasmania, by Mr. F. M. Littler. He also exhibited examples of the imago and larva of the species, the latter closely resembling that of a *Hepialid*.

MEETINGS NEXT WEEK.

THURS. LINNEAN, 8.—'The Morphology of the Stem of the Genus *Lycopodium*,' Mr. C. E. Jones.
FRI. ASTRONOMICAL, 8.—'The Metamorphism of Sediments,' Mr. G. Barrow.
—Philosophical, 8.—'The M Words in the Society's Oxford Dictionary,' Dr. H. Bradley.

Science Gossip.

SIR OLIVER LODGE has published a new edition of his interesting work 'Pioneers of Science' (Macmillan & Co.), which first appeared in 1893 (see *Athenæum*, No. 3420). The fact that the present is a second edition might have been stated on the title-page. In view of the note over-leaf, "reprinted with corrections, 1904," we may say that the hand of a corrector should have been more evident. Thus, in the account of the discovery of Neptune, we are told that Galle was "head of the observatory at Berlin," a position really occupied by Encke; and we are led to suppose that the planet was searched for at Cambridge rather than Greenwich, because the "national equatorial" (whatever that may mean) was otherwise occupied, the fact being that the equatorials then at the Royal Observatory were not considered powerful enough for the purpose, and therefore Challis was asked to make and undertook the search at Cambridge. Tycho Brahe's observatory at Hveen in the Sound (or rather the whole of the enclosure containing it) was called, we may add, Uraniborg, *borg* being the word for castle in Danish. Dr. Dreyer's exhaustive life of that great astronomer should be better known. Though Tycho did not himself accept the Copernican system, his observations furnished the means by which it was established. Of Sir Oliver's book we need only repeat what we said in 1893, that it forms "a decidedly interesting sketch of the history of astronomical science and the contributions thereto of its greatest leaders," whilst the illustrations are both numerous and excellent, and an index is provided.

F. L. writes:—

"Will you allow me to correct some mistakes which, I am afraid by my faulty correction of the proofs, appear in the 'Research Notes' last week! I writing of the increase of the light of the phosphorescent screen under the N rays, I intended to say that if the screen be looked at obliquely the N rays appear to diminish its light. M. Victor Hui and Ascher Mayer should also be Victor Henri and André Mayer. With apologies for my inadvertence."

THE 'Nautical Almanac' for 1907 has recently been published. The contents and arrangement are generally the same as in previous years, the principal change being the omission of the lunar distances as no longer necessary in navigation. There will be two eclipses of the sun (one of these total in Central Asia on January 13th), and a transit of the planet Mercury over the sun's disc on November 14th.

THE planet Mercury will be at greatest eastern elongation from the sun on the 21st inst., and visible in the evening during the second half of the month, moving from the constellation Aries into Taurus, and approaching the Pleiades at the end of it. Venus is a morning star, situated in Pisces; she will be near Jupiter on the morning of the 23rd, the conjunction taking place after daylight. Mars will not be visible until after his conjunction with the sun at the end of May. Jupiter rises earlier each morning in the constellation Pisces. Saturn is near the boundary of the constellations Capricornus and Aquarius, and rises between four and five o'clock in the morning.

PROF. MAX WOLF finds, on further examination of photographic plates taken in 1901, that a small planet, not previously announced, was registered on January 17th, and another (which may

be identified that he covered 8th and Dr. B. by Mr. Washi suspect with the Six new Wolf 14th ul also the with O Two Var. 9 Dissep by Dr. of brig appear G. F. wor The L Co. The together their nearly deal c intelli How plished single to say went t "FI kingdo principi gapest full of world. reverse author its cha presen memor Camps into th were a that fl now, time it up the fa chroni an imp —that well u must ardent the li that h and C fascina This myste such renew afford but i refrai Mr the v book which said ness best.

be identical with the former) on May 9th; also that Herr Götz, whilst searching for one discovered in 1898, registered a new one on the 8th and 24th of October, 1902. According to Dr. Berberich's calculation, one photographed by Mr. G. H. Peters at the Naval Observatory, Washington, on December 11th, 1903, and suspected by Mr. Dinwiddie to be identical with the above discovery in 1898, is really new. Six new ones are announced by Prof. Max Wolf at Heidelberg—three registered on the 14th ult. and three on the 24th; another, at first also thought to be new, turns out to be identical with Oppavia, No. 255.

Two new variable stars are announced: Var. 9, 1904, Orionis, by Dr. W. Luther, of Düsseldorf, and Var. 10, 1904, Monocerotis, by Dr. Anderson, of Edinburgh. The changes of brightness do not in either of these cases appear to be great.

FINE ARTS

G. F. Watts. By G. K. Chesterton. (Duckworth & Co.)

The Life Work of George Frederick Watts, R.A. By Hugh Macmillan. (Dent & Co.)

THE two books which we have placed together have only one thing in common, their subject. Mr. Macmillan's book of nearly 300 pages gives, no doubt, a great deal of information, but says to the finer intelligence little that is worth notice. How this remarkable feat has been accomplished may be explained by quoting a single paragraph. What the author has to say is that Mr. Watts, as a young man, went to Florence; what he says is:—

"Florence was at this time the capital of a kingdom which occupied a high place among the principalities of Europe. Its society was the gayest in Italy. Its galleries and museums were full of the finest paintings and sculptures in the world. At every step the foot trod upon some reverent history [what were the municipal authorities thinking about?]; every street had its charm of the olden time, or its poetry of the present hour. Every building had some great memory of the past connected with it. The Campanile of Giotto reared its lily-like stem into the blue sky, as fresh and fair as though it were a dream of the previous night. The Arno that flowed through the city [where does it flow now, by-the-by?], seemed like the stream of time itself [it is pleasant that it has now given up this habit]—ever renewing its youth from the far-off hills, and ever recounting its mighty chronicles [in this, too, we are glad to note an improvement]; and the bridges—old and new—that joined both banks of the river [we can well understand how deep an impression this must have made on Mr. Watts's young and ardent spirit] seemed to unite the crowds of the living inhabitants with the misty shades that had gazed upon Dante and Michael Angelo and Cimabue. To Watts it was a perpetual fascination."

This, we think, will fully explain the mystery of the three hundred pages. For such a mighty stream of words, "ever renewing its youth," Mr. Watts's allegories afford an ample and convenient channel, but it is one along which we mercifully refrain from piloting our readers.

Mr. Chesterton's study of Mr. Watts is the very opposite of this. In his miniature book he has managed to say a great deal which is very much to the point. He has said it, too, with the epigrammatic terseness and wit which distinguish his style at its best. There is, indeed, something piquant

in seeing the work of Mr. Watts, the master of a stately and measured utterance, treated thus, and treated sympathetically, by a writer whose mental habit, as expressed in his style, is so totally dissimilar. There is nothing of the grand manner about Mr. Chesterton's writing; he is quick, nervous, almost jerky, but always alert, always on the spot, and he pushes the desire for vividness so far as to go by preference to the street, sometimes to the dustbin, for his similes. But at whatever cost he will shake his reader's intelligence into activity, and will get his ideas listened to, even if they be not accepted. Intrinsically, too, and apart from the sparkling manner of their presentation, those ideas are well worth attention. He begins by a trigonometrical survey of Mr. Watts's position, and in rapid touches sketches the contours of the great and already distant mountain group of the early Victorians, of which Mr. Watts forms, perhaps, the highest peak. The mental atmosphere of the early Victorian epoch he indicates thus:—

"The attitude of that age.....was an attitude of devouring and concentrated interest in things which were by their own system impossible or unknowable. Men were in the main agnostics: they said, 'We do not know'; but not one of them ever ventured to say, 'We do not care.'.....These men restrained themselves more than hermits for a hope that was more than half hopeless, and sacrificed hope for a liberty which they would not enjoy; they were rebels without deliverance and saints without reward..... Their faith was doubtful, but its doubt was faithful."

He adds that the great distinction of this age of scepticism was that when "the creeds crumbled and the gods seemed to break up and vanish," it did not fall back on things more definite and solid, but "fell in love with abstractions and became enamoured of great and desolate words." That is excellently said; but Mr. Chesterton might have pointed out more clearly wherein Mr. Watts differed from his age, what it was in him that enabled him to resist the extravagant fervours and the languid decay of energy and faith alike which beset so many of his contemporaries; the curious and fortunate event that, though he was always the intimate friend of Tennyson, he never became Tennysonian. The Pre-Raphaelites, Millais most conspicuously, did become Tennysonian, and the creeping disease of sentimental romanticism gradually paralyzed their faculties of invention. Mr. Watts, whatever he has been in his ideas, whatever he may have expressed in words, has never, as an artist, been touched by sentimentality; he has been saved by the gift of a noble Hellenic sensualism. Whatever he may have wished to do and say, his wholly instinctive love of pure physical beauty of form and of sumptuous colour has held him back from morbid intricacies of feeling, and kept him largely human and robustly sane.

For Mr. Watts's general attitude to life Mr. Chesterton justly rejects the appellation of Puritan: "He has the Puritan vigilance, the Puritan realism, the Puritan severity in his attitude towards public affairs," but the word that describes him is "Stoic." "Hope" is certainly a stoical picture, and the author is right in insisting on the sad paganism of Mr. Watts's art. He

has none of the ecstasy, none of the jewelled gaiety, of mediæval mysticism; but Mr. Watts's attitude towards death is hardly stoical. There is a distinct, however faint, hopefulness about it which suggests that the moral sense of humanity is not alone and unmatched in a chaotic and indifferent universe.

But perhaps the best part of Mr. Chesterton's essay is his attempt to explain the nature of Mr. Watts's symbolism, and his refutation of the complaint, already out of date, that it is "literature," and not painting. Of 'Hope' he says:—

"The title is not (as those think who call it 'literary') the reality behind the symbol, but another symbol for the same thing, or, to speak yet more strictly, another symbol describing another part or aspect of the same complex reality. Two men felt a swift, violent, invisible thing in the world: one said 'hope,' the other painted a picture in blue and green paint. The title is therefore not so much the substance of one of Watts's pictures, it is rather an epigram upon it."

Or perhaps, in Mr. Watts's best work, the title is little more than an indication of the course of his inspiration, a mere record of the channel his imagination took to arrive at certain self-subsistent and self-evident pictorial images. But there is perhaps some truth lurking in the old "literary" objection which Mr. Chesterton has hardly unearthed from its confused and imperfect expression. Suppose we take from 'Hope' its title, and place it alongside of one of the athletes or slaves of the Sistine Chapel, for which no one ever tries to find a title; would the one have anything like the same content as the other? Can we rest equally satisfied with the two titleless figures, equally filled by the emotions which the purely pictorial expression arouses? We think not. In the case of Mr. Watts's 'Hope' we should feel that we could not get the full emotion from the painting until we had made a number of guesses at a possible title—until, in fact, we had made up for ourselves some epigram upon the figure like the word Hope. This is a distinction which may well be noted, though if it be made an offence, the answer is ready that a great deal of the finest graphic art in the world is indeed partially literary and poetical, and that there is no more inherent reason why a good picture should not be helped by a title, provided always it is a good picture, than why good music should not be made better by accompanying words, provided it is good music even when deprived of them. But what Mr. Chesterton shows, in a really brilliant passage, is that Mr. Watts's symbols are singularly free from the adventitious aid of a conventional code or cipher, that they are not hieroglyphs, but are indeed symbols of realities, more vivid and more close to those realities than the words which also symbolize them.

Mr. Chesterton is not quite so convincing in his repudiation of didacticism. He begins by saying that not only cannot art teach a lesson, even morality cannot. Yet he suggests that there may be a "genuine correspondence between a state of morals and an effect in painting." "It is not," he adds, "so much the fact that there is no such thing as allegorical art, but rather the fact that there is no art that is not allegorical.....Thus Mr. Whistler, when he drops a spark of perfect

yellow or violet into some gloomy pool of the nocturnal Thames, is in all probability enunciating some sharp and wholesome moral comment.

Mr. Chesterton's love of paradox has carried him over the line here, and, we think, led him to ignore a valuable distinction. There is a sense in which Mr. Watts's art is ethical, and Whistler's is not. The fact is that, without being necessarily more moral in themselves, some people—Mr. Watts and nearly all dramatists are of the number—find in moral ideas and situations the highest possibilities of beauty. There is no need for them to deny the possibility of beauty arising from other sources, but they might well maintain that a survey of the whole history of art shows the highest forms of beauty to be derived from the æsthetic treatment of this particular material. But they, too, just as much as the rhytographer, must stand or fall not by the elevation of their moral ideas, but by the æsthetic perfection of their presentment. Into this—which is, of course, the fundamental question—Mr. Chesterton goes but slightly. The few things he says of the correspondence of Mr. Watts's technique with the quality of his ideas are a little overstrained; as, for instance, his suggestion that pagan and Renaissance colouring, and with them that of Mr. Watts, is opaque, while mediæval and Pre-Raphaelite colouring is transparent. Of Mr. Watts's plastic sense of contour and modelling he has scarcely anything to tell. But of the portraits as imaginative and typical interpretations of character he says much that is acutely perceived and wittily expressed. Of Carlyle's complaint that Mr. Watts had made him "like a mad labourer," he appropriately remarks that this was because, in fact, Carlyle was a "mad labourer."

"The Carlyle of Watts has more of the truth about him [than Millais's]: the strange combination of a score of sane and healthy visions and views with something that was not sane, which bloodshot and embittered them all, the great tragedy of the union of a strong countryside mind and body with a disease of the vitals and something like a disease of the spirit."

We have quoted enough to show how fascinating Mr. Chesterton's essay is. It is not final, not, perhaps, very profound, but it is more than a brilliant literary exercise; it is an attempt at a true valuation of Mr. Watts's spiritual significance. It is, indeed, so good that we hope Mr. Chesterton will do more art criticism, and that he will be content to forego, as he can well afford to do, something of his brilliancy for the sake of a deeper discrimination.

We turn again to *The Wallace Collection* (Manzi, Joyant & Co.), with its text by M. Molinier and introduction by Lady Dilke. We have previously referred to early portions of this handsome publication, of which Parts IV. to VII. are now in our hands. Such of the reproductions of this instalment as appear in the text have been printed with great care. An improvement was perhaps to be expected as this considerable undertaking was got thoroughly in hand, and the 'Tabernacle of Carved Wood' (Flemish early sixteenth century), for example, which illustrates p. 20, leaves nothing to be desired. The notes by M. Molinier which accompany each object reproduced are not only very valuable in themselves, but form a useful

supplement to the brief account of the different groups in the collection by which the same writer leads the visitor from room to room. Some of the colour printing is excellent, and we find a notable instance in the reproduction of the portrait of a lady by Isabey, which is itself a good example of a class of work by that master the name of which is legion. Part VII. also contains an admirable reproduction of the finest piece of work by Boule in this collection. We mean the small writing-table with a deep drawer, which is as remarkable for its elaborately finished technique as for its fine style. One is, however, tempted to plead for the removal of the rather poor bronze bust of Alexander—a late work of the eighteenth century—by which it is ill adorned. We have, indeed, frequent occasion to remark a somewhat amateurish arrangement of many of the *objets d'art* in the distribution of this collection. One of the most flagrant examples is noted by M. Molinier in Nos. 29 and 30. There we find two poor little candlesticks set upon the grand stands which flank a monumental clock by Thuret. The clock has, however, fortunately found a base, which, though not made for it, at least accompanies it well; but the whole group would make a better show were the candlesticks removed.

L'Œuvre de Morel-Ladeuil, Sculpteur-Ciseleur, 1820-1888 (Paris, Lahure), is a paper-covered monograph admirably illustrated and compiled by the artist's son. Morel-Ladeuil is well known in England, and as early as 1851 had Count D'Orsay as a patron in Paris. In 1859 Messrs. Elkington got him to work for them, and his bas-relief of 'Night' was so successful that they induced him to come to Birmingham, where he stayed for three years. His 'Table des Songes' was a feature of the Great Exhibition of 1862. The artist now left Birmingham for a big London studio, where he worked for Messrs. Elkington for twenty-three years. His beautiful 'Milton Shield' (1867) won praise on both sides of the Channel, and was secured for the South Kensington Museum for the sum of 3,000l. This has been often reproduced, examples being abundant in private and public collections. He also produced a 'Bunyan Shield.' 'The Vase of Helicon' was a most elaborate piece of work, finished in 1873, and was given to Queen Victoria at her first jubilee. The artist's 'Pompeian Lady at her Toilet' gave him an American reputation in 1876. These and other works are reproduced here, and discussed with modesty by the compiler, who also provides a complete catalogue of his father's *orfèvrerie* from 1851 to 1888. The whole forms a charming record of a rare talent.

THE WHITECHAPEL ART GALLERY.

UNDER Mr. Aitken's able direction the exhibitions at Whitechapel become every year better and more instructive; they are already, indeed, important events among the year's exhibitions, and make a pilgrimage to Whitechapel incumbent on lovers of painting whose lot is cast further West. Mr. Aitken seems to us, moreover, to keep in view in the organization and arrangement of these shows, as well as in his comments in the catalogue, the most feasible means of interesting a public which has little opportunity of cultivating a fine or discriminating taste, by insisting rather on the associated ideas of an art than on its fundamental principles, and treating of the by-products of beauty rather than beauty itself. For the artist in endeavouring to create a beautiful object inevitably lets slip a great many facts about himself, his age and his country, of which he is unconscious and which form no part of his intention. For one person who has the genuine instinct for beauty there must be a dozen who have enough intelligence and curiosity to appreciate this byplay of art. In the present display of the

art of Holland everything is done to make intelligible the Dutch genius, to show at once its kinship with and distance from the English point of view. Such a method has the chance of making these exhibitions a liberalizing and humanizing influence without persuading people to pretend, from motives of snobbery, to admire what they naturally would not. It is, of course, necessary, even for this treatment of pictures, that they shall be good æsthetically, since the intelligent philistine probably gets a stronger impression from a good picture than a bad, even though his appreciation is not æsthetic. In any case there are a great many good pictures and a few first-rate ones at Whitechapel.

First by a long way comes Lord Spencer's Rembrandt of *The Prince of Orange as a Boy* (No. 154), assuredly one of the most purely beautiful things Rembrandt ever made. The colour, with its pearly greys, its notes of peach and apricot, is unusual in Rembrandt. It is positively gay and exhilarating. The crumbled and abrupt touches of paint laid on over a darker underpaint give a sense of vitality which Rembrandt himself hardly ever surpassed.

Beside this the portrait of *A Woman with Flowers in her Apron* (171) looks almost laboured and heavy, especially as regards the face, which is curiously vacant of mood and expression. But the plastic rendering of the figure is superb. It is curious that this picture is not mentioned in the recent edition of Michel's 'Rembrandt.' There can, we imagine, be no doubt about its authenticity. Lord Spencer also contributes a very late Rembrandt, *The Circumcision* (157), which has some splendid passages, particularly that of the kneeling priest, but in its present rather unsatisfactory condition is difficult to judge as a whole.

Rembrandt is also well represented by original drawings, mostly lent by Dr. Hofstede de Groot and Mr. Rothenstein. Several of these are very fine. It will be interesting to see whether Mr. Aitken's ingenious remarks about them enable his public to overcome the objections to them which the plain man is likely to entertain.

After Rembrandt the artist who is best represented here is Ruysdael; there are no fewer than three superb landscapes by him—Mrs. Bischoffsheim's *Rotterdam* (143), *A View of Katwyk* (346), lent by Sir Charles Turner, and another with the same title (361) lent by the Glasgow Corporation. We do not know which of these two really is Katwyk, but it is clear that they cannot both be views of the same place, though the general motive is similar. Both of them are finely expressive of the peculiar melancholy of a small seacoast town, with its buildings clustering for protection round the church.

There is no characteristic Hobbema here, for it would be very difficult to recognize Lord Aberdare's landscape (364) as such without the attribution. Even less convincing is Mr. Martin Colnaghi's so-called De Koninck (341), so that, with the exception of Ruysdael, the greater Dutch landscape painters are not particularly well represented. Of Van Goyen, however, there are many specimens, and two rather theatrical moonlight effects by Aart van der Neer are interesting. The Both is a fair example in rather an unusual vein. Among the sea pieces by far the finest is Mrs. Bischoffsheim's *Van de Capelle* (313) of boats in a calm, with a heavy sky behind their pale ghostlike sails, a most poetical and imaginative composition.

Of the *genre* painters there are many interesting and curious specimens, but none of the very finest quality. There is no indubitable Vermeer, for we fail to recognize as his the *Old Woman stirring a Fire* (357), which is nevertheless an admirable little picture, nearer, perhaps, to Brekelenkam. Maes is well seen in several pieces, but Terborgh and De Hoogh very dubiously. On the other hand, we note an

extraordinary number of less-known and odd masters. There are two Ochtervelts, of which Sir Cuthbert Quilter's (374) is a really beautiful example, while the *Man playing a Viol da Gamba* (308) is characteristic and well painted, though helpless in composition. There are a number of Judith Leisters, several excellent works of Dirk Hals, and an interesting picture of a dairymaid by Willem van Odekercken (340), a rare artist who, judged by this work, had considerable talent. The Duke of Wellington lends a very fine Van Ostade, *A Game of Gallet* (352), in which the artist's usually too brown interiors are exchanged for an outdoor scene with a dominant tone of greenish grey. Two perfect Jan Steens (309 and 312), a fine still-life by Kalf, and an exquisite little Cuyp, a portrait of a Princess of Orange in a landscape (293), must be mentioned, but it is impossible to do more than give a bare outline of this large and miscellaneous collection.

The Director has arranged on a screen a few paintings of the primitive Dutch School. He has been fortunate enough to secure for this an extremely good Jerome Bosch, *The Mocking of Christ* (395), which shows what a great and original artist he was, and how already, in the fifteenth century, he anticipated the achievements of the sixteenth. Another very interesting picture is the portrait of a young nobleman, ascribed to Lucas van Leyden, from the Liverpool Gallery. This is now ascribed by some to the elusive Jan Mostaert. We doubt the success of an attempt to prove that the Oultremont picture, the 'St. Gilles' of the National Gallery, and this are by the same hand.

The lower hall is filled with modern Dutch pictures, among which we may notice a really fine Jongkind, *View of Notre Dame* (67); two good things by Matthew Maris (68 and 69), as well as some very poor ones; a Jacob Maris in Matthew's manner, and an interesting little interior by Weissenbruch (44). Modern Dutch artists are also seen here. For the most part they seem to be taking pointillism with a stolid seriousness which its inventors never can have intended, and with results which even they might deplore. Mr. Cornelis de Moor's *Paradise* (202) is an amusing and brilliant affectation, and Mr. Bauer's *Spanish Landscape* (215), though hardly more sincere, is impressive at first sight. Mr. Toorop's *Moonshine* (209) shows that when he forgets his laborious mysticism he has distinct talent.

AMONG THE NORFOLK CHURCHES.

I.

THE north-east corner of Norfolk, stretching by the coast-line from Yarmouth to Cromer, and enclosed by a roughly drawn line inland passing from Yarmouth through Acle, Wroxham, and North Walsham until Cromer is again reached, includes all the district of the Broads and those parts of the great county, whether seaboard or inland, which are best known to the tourist. Norfolk is well known to the ecclesiologist for the frequency, beauty, and interest of its churches, and this portion of the county is second to none in the variety and number of its ancient places of worship. The grand group of marshland churches to the east of Wisbeach, and churches of special celebrity for size and beauty of style, such as Blakeney, Causton, Cley, Sall, or Wymondham, are all outside the limit just specified; indeed, that area, apart from renovated Cromer and huge Yarmouth, can only be said to include one church of first-class rank, the noble church of once busy Worstead. If, however, the ecclesiologist wishes to learn thoroughly the successive conditions of the church building of any given district or shire, it is wiser and far more interesting to visit the whole of the old churches of a specific neighbourhood, rather than note or photograph the best-known selected examples.

Several weeks have recently been spent in

noting the characteristics of all the parish churches in this corner of the county, ninety in number, a large proportion of which usually escape the attention of those who think they know Norfolk well. A few general and particular statements with regard to this group may therefore prove of some interest.

Although fifteenth-century and early sixteenth-century work predominates, and is naturally in better preservation than earlier and simpler styles, nevertheless the out-of-the-way country parishes yield abundant evidence of the practical Christian faith of many a previous generation. In two cases there is clear evidence of stone structures of pre-Norman date. The small circular windows, deeply splayed on each side, high up in the north walls of the retired church of Wotton and of the busier Coltishall point to work of the tenth or early eleventh century. In two or three other cases there is also some good reason for suspecting work prior to the Conquest. The two small early lights at Coltishall were falsified during a "restoration" of 1865 by the introduction of an absurd large circular window of an impossible style immediately below them.

In this one district there are no fewer than eighteen examples of the small round western towers of massive pebble construction of the Norman period. In most of these instances the towers have been subsequently raised by the addition of upper stages of octagonal shape, usually of fifteenth-century date. Repps is the best case of such an addition in the whole county; the beautifully designed upper work of the thirteenth century is so well proportioned and so cunningly arranged as to prove a most effective contrast to the severely simple style of the original construction. Potter Heigham affords an example of a nearly equally good addition to one of these early towers of the fourteenth century. At Wroxham there is an exceptionally fine south doorway, with the jambs enriched with bosses after an unusual fashion, of late Norman date. Other doorways of the same period are to be found at Ormsby St. Margaret, Clippesby, Burgh St. Margaret, and Burlingham St. Edmund. The little ruined church of Burgh St. Mary, standing in the midst of cornfields, is of interest as preserving the original dimensions of an unaltered early Norman church of simple construction attached to a round tower. This tower is 18 ft. in outer diameter. The inner area of the body of the church, nave and chancel in one, is only about 42 ft. by 16 ft. Altogether upwards of a fourth of the churches of this district afford obvious evidence of construction in Norman days.

Pebbles from the sea-beach or from inland pits, cunningly adjusted, with fast-binding mortar of exceptional endurance, were the chief material in use. From that day to this pebbles and flints in this district, where stone has to be brought from considerable distances, have been continuously used in church fabrics. The quoins of stone and its necessary use in windows and doorways introduced variety as the successive styles advanced, but the very great preponderance of flint walling produced a certain monotony, particularly in the towers of later date. In the thirteenth century and throughout the fourteenth the flint stones were usually dressed or split to produce an even outer surface to the walling, the larger stones being selected for this purpose. In the great towers, particularly near the sea coast, the surface of dressed flints is often as clean and clear as it was when the work left the builder's hands, and seems quite incapable of retaining any stain of time or the smallest portion of lichen growth. Occasionally lighter-coloured flints have been carefully selected with good effect, though this method does not yield nearly so good a contrast as the filling-in of outline panelling in free-stone. Several of the churches between Wroxham and North Walsham have a pleasing change

from the usual steely blue of the big expanse of flint surface, and have warmer tints of yellowish grey in their general colouring; this appears to arise partly from lighter-coloured flints, but mainly from somewhat wider mortar-joints, upon which time can contrive to stamp its passage.

Here, too, may be named the use of brick in the fabric of the churches. Though a good deal of brick that may now be noticed as having been used in the repairing of walls, buttresses, and parapets, and occasionally in extensive rebuilding, as in the case of the body of the church of Dilham and the tower of Hoveton St. John, is undoubtedly of debased times in the eighteenth and nineteenth centuries, nevertheless the use of brick in these Norfolk churches was far more considerable from the beginning of the fifteenth century than is generally supposed. Red bricks were occasionally used in a sparing fashion, but at regular intervals, in the archwork over windows, particularly of the clearstory in late fifteenth or early sixteenth century church work; but the contrast in colour is too abrupt to be in any way effective, as can be noticed in the much rebuilt church of Burgh St. Margaret, where this fashion was followed on its restoration. At Potter Heigham the image niche and flanking windows of the parvise of the south porch are admirably designed in brickwork, whilst a study of the size of the bricks and their mode of setting shows that their use in parapets and other surface work was by no means exceptional in pre-Reformation days. The marvellously effective use of brickwork for secular purposes in this district is well known in the case of the great castle of Caister, near Yarmouth, built at the beginning of the fifteenth century. Noble large buttressed barns of sixteenth-century brick may be noticed at Ludham and West Caister. The pleasing effect of such work in a church tower may be noticed in the picturesquely repaired steeple of Downham Market in quite a different part of Norfolk. Altogether the brickwork of this county would well repay far more attention than it has yet received. Apart from surface work, the church use of bricks in this district was most considerable throughout the fifteenth century. The unhappy number of ruined or partly ruined churches show clearly that bricks were not only freely used in the minor parts of tower archways and windows, but that new bricks also formed a very considerable part of the inner rubble of walling. Fully a fourth of the whole inner walling of the fine lofty tower of South Walsham St. Laurence, one-half of which is standing from the base to the summit, is formed of bricks.

There can be no doubt that the earliest churches of East Anglia were covered with thatch. The various good qualities of such a roofing material are shown by its long continuance in the village churches of this district. Almost everywhere else in England a thatched church would be regarded as an eccentricity, but in this district fully one-fourth of the churches are still so covered in whole or in part. This, to a great extent, arises from the resources of the Broads, for the thatch is usually formed from carefully cut water-reeds instead of from wheat straw. In two cases, Istead and Stokesby, the well-arranged thatch shows through the rafters in the interior of the church after a primitive, but not unseemly fashion. The thatch, particularly in churches of lower pitch, such as Salhouse, has, for the most part, a pleasing effect. It requires, however, fairly regular attention and renewal. Moss-grown thatch may be picturesque, but it rapidly deteriorates when in that condition—the church of Palling affords a sad example of the miserable plight of a long-neglected roof of this kind.

The inhabitants of this part of Norfolk, having a church on almost every small manor, do not

seem to have desired any great extent of enlarged or improved church accommodation in the first three-quarters of the thirteenth century. Early English work of the time of Henry III. is, however, to be met with in a few cases. It can be noticed at Clippesby, Filby, Witton, Repps, Ormesby St. Michael, and Ridlington. At the interesting church of St. Benedict, Horning, there is dog-tooth moulding round the priest's door; and an old "dug-out" parish chest shows, from the details of its ironwork, that it is of this date. There was a fashion, too, at this period, of superseding the probably plain bowls of the Norman fonts by much more costly octagon bowls of Purbeck marble, the panels of which are sculptured with plain arcades, two to each panel. They are supported by central shafts and eight subsidiary ones of small dimension, though these bases have usually been renewed. Such fonts, which are a sign of the rising prosperity of the district, of almost exactly similar pattern, are to be seen at Walcott, Lessingham, Filby, Horning, Crost-wright, Scotton, Ormesby St. Michael, Coltishall, and Ingham, whilst there is a fragment of a discarded one at Strumpshaw.

Though the great majority of the fine towers of the district are of fifteenth-century date, there are also some plainer unbuttressed examples which belong to the reign of Edward I. The lower parts of the towers of Ormesby St. Michael, Thurne, Stokesby, and Sloley are undoubtedly of the latter half of the thirteenth century. Towards the end of that century the very small Norman churches of the district began to give way as insufficient before an increasing and more wealthy population. Monastic husbandry and agriculture brought about an increase in flocks and herds. Nowhere probably was this more the case than in this part of Norfolk. The great mitred abbey of Hulme St. Benet was of commanding influence throughout the Broads; here, too, also were the priories of Hickling and Ingham, whilst on the coast line was the important Cluniac house of Bromholme, second only in importance to Walsingham as a place of general pilgrimage. The winding waterways around St. Benet's, passing through many a parish, afforded an easy means of sending produce to the port of Yarmouth, whilst small trading ports between Yarmouth and Lynn, such as Blakeney and Wells, as well as others swept away by the sea encroachments, enabled the inhabitants readily to export their wool and other commodities and enter into a prosperous sea trade with the Hanseatic towns across the water.

As the fourteenth century dawned, the Flemish-learned linen-weaving began to take firm hold in East Anglia, and gradually to grow in importance; whilst as that century drew to its close woollen-weaving was added to the industries, and nowhere assumed more vigorous proportions than at Worstead (the donor of an apparently undying name to a special yarn) and the surrounding villages. But this latter industry did not culminate until the fifteenth century was well advanced.

The absence of local stone was a material check to rapid progress in church beauty and development during the fourteenth century, and much that was then attempted doubtless disappeared before the wave of greater vigour and prosperity that characterized the church-building movement towards the close of the next century. But there is good work of different dates in the Decorated style to be noticed in the arcade work of Mautby, Bradfield, and South Repps, in all of which cases the aisles have disappeared and the arches have been built up, as well as in the chancel of South Walsham St. Mary, and generally at Scotton, Tunstead, Salhouse, and Filby. At Rollesby the work had apparently been interrupted by the Black Death of 1349, and resumed after some interval. At Brinstead the same awful calamity seems to have stopped definitely the fine plan of a lofty chan-

cel harmonizing with the work of the nave. Crostwright is an example of a lofty fourteenth-century tower. This tower is, alas! showing obvious signs of decay; the cracks on the western front are ominous of speedy collapse, unless the necessary repairs are quickly undertaken. Here, as in several other cases, the cruel tearing ivy is allowed to work its destructive course unimpeded. There is a notice warning visitors that the tower is dangerous; half an hour's work with the saw on the stout ivy limbs would remove one of the worst elements of danger. But the foolish and absolutely unreal notion that ivy holds up an old building is one of the fond superstitions that cling to Norfolk.

J. CHARLES COX.

THE HAWKINS SALE.

THE collections of the late Mr. C. H. T. Hawkins, including many beautifully decorated snuff-boxes, were sold by Messrs. Christie, Manson & Woods on the 22nd ult. and following days.

The miniatures on the first day included: Sir John Webb, by J. Smart, 125*l*. Vi-count Torrington, by A. Plimer, 62*l*.; A Lady, three-quarter face, frilled cap with blue ribbons, by the same, 58*l*. A Lady, in male costume, wearing blue coat, white waistcoat, and white cravat, by R. Cosway, 360*l*. Admiral Giuseppe Courton, by J. Guerin, 52*l*. George IV., *en camaieu*, hair encircled by a laurel wreath, 140*l*. David R. Stapylton, by Engleheart, 52*l*. Among the miniatures in enamel were: Esther, Wife of the third Earl of Sussex, by H. Spicer, 120*l*. William du Dubois, Prime Minister to Louis XV., 68*l*. The Dauphin, lace cravat and wide bow of blue, 56*l*. Monsieur, Brother of Louis XIV., by Petitot, 160*l*.; A Lady, a sash composed of flowers over her left shoulder, by the same, 90*l*. The gold snuff-boxes comprised: Oval, with enamel of Venus and Adonis (lot 95), 420*l*. Louis XVI. Oval, polychrome panel with infant Bacchanals (lot 107), 210*l*.; another polychrome enamel with classical figures (lot 108), 210*l*. Louis XV. Oval, painted with contemporary battle scenes (lot 126), 480*l*. English Circular, miniature of a young girl by Engleheart (lot 127), 380*l*. Louis XVI. Oval, figures of Diana, Cupid, &c., after Boucher (lot 128), 450*l*. Oblong, presented by Louis XV. to the King of Naples (lot 129), 650*l*. Louis XV. Oblong, enamelled in translucent blue (lot 131), 250*l*.

On the 23rd the miniatures comprised: A Gentleman, three-quarter face to left, black coat and white cravat, 64*l*. A Gentleman, blue coat with brass buttons, white cravat, by R. Cosway, 72*l*. Lord Fitzgerald, by Engleheart, 72*l*. Duke of York, by R. Cosway, 50*l*. A Divine, in gouache, by S. Cooper, 110*l*. A Lady, white Van Dyck costume, yellow bows at her breast, by R. Cosway, 340*l*. A Lady, three-quarter face to right, hair bound with white scarf, 62*l*. A Lady, brown hair bound with a scarf, and wound with a rope of pearls, by Kuppeller, 54*l*. A Young Girl, white bodice open at the neck, by J. Smart, 145*l*.; A Lady, white bodice, small blue coat trimmed with fur, by the same, 160*l*. Hon. Maurice Fitzgerald, 75*l*. A Lady, blue ribbons in hair and on dress, coral beads round her neck, by Engleheart, 435*l*. Miniatures in enamel: Napoleon, by W. Bate, 90*l*. Elizabeth Ferrour, 64*l*. Jean Baptiste Lulli, 60*l*. Louis XIV. when Young, 77*l*. Duc d'Orléans, by Petitot, 88*l*.; Anne of Austria, by the same, 80*l*.; Madame de Montespan, by the same, 110*l*.; Marquis d'Auteuil, by the same, 78*l*. Gold Snuff-boxes: Circular, miniature of lady in gouache (lot 229), 350*l*. Louis XVI. Oval, panels of seaports and landscapes (lot 239), 500*l*.; another, chased with figures of Cupids (lot 246), 350*l*.; another, polychrome figure subject (lot 249), 50*l*.; another, portrait of a lady by Petitot (lot 250), 340*l*. Louis XVI. Oblong, miniature of Louis XIV. attributed to Petitot (lot 253), 460*l*. Louis XVI. Oval, miniature of a lady in gouache (lot 257), 410*l*. Louis XVI. Oblong Octagonal, miniatures in gouache (lot 258), 400*l*. Louis XVI. Oval, polychrome panels with pastoral scenes (lot 259), 326*l*. Louis XV. Oblong, Watteau figures (lot 260), 285*l*. Louis XVI. Oval, panels with Nymphs and Cupids (lot 261), 580*l*. Louis XV. Oblong, enamelled *en plein* (lot 262), 1,900*l*. Louis XV. Circular Bowl-shaped, elaborately chased (lot 263), 340*l*. Louis XVI. Circular, with Nymphs sacrificing to Cupid (lot 264), 320*l*.

On the 24th the miniatures included: A Lady, hair in ringlets, and bound with a white scarf, 62*l*. Mary and Alice Archdale, 190*l*. A Gentleman, three-quarter face to left, black coat and white cravat, 80*l*. A Gentleman, three-quarter face to right, dark green velvet coat, 60*l*. Sir Charles Greville, by Engleheart, 110*l*. A Lady, hair in ringlets, and bound with a pink scarf, wearing a black coat with pink facings, by Engleheart, 240*l*.; the

same lady, hair bound with dark rose ribbon, wearing striped shawl and yellow bodice, by the same, 320*l*. R. B. Sheridan, by J. Smart, 110*l*. A Lady, hair in ringlets, and bound with pearls and black ribbon, by Engleheart, 70*l*. General Sir Thomas Trigge, by R. Cosway, 90*l*. Mrs. Manette, by Engleheart, 210*l*. A Lady, hair bound with a white scarf, 145*l*.

A Louis XV. Oblong Gold Snuff-box, painted with flowers by Hainelin (lot 396), realized the highest price of the sale, viz., 6,400*l*. Other Gold Snuff-boxes: Old English Oval, polychrome enamel of figure subject (lot 375), 220*l*.; another, polychrome enamel of ladies and children (lot 376), 375*l*. Louis XV. Oblong, flowers in polychrome enamels (lot 381), 270*l*. Louis XV. Shell-shaped, enamelled with flowers in natural colours (lot 390), 250*l*. Square-shaped, figure of a writer in sixteenth-century costume (lot 392), 210*l*. Louis XV. Oval, painted with Teniers subjects (lot 393), 900*l*.; another, enamelled panels with mythological subjects (lot 394), 690*l*.; another, enamelled with domestic scenes after Chardin (lot 397), 1,550*l*. Louis XV. Oblong, painted with vases and detached bouquets of flowers (lot 398), 510*l*. Louis XVI. Oval, painted with Mars, Venus, Cupids, &c. (lot 399), 1,460*l*.; another, chased with pastoral scenes and trophies (lot 400), 260*l*. Louis XVI. Oblong Octagonal, painted with Bacchanals, Cupids, &c. (lot 401), 300*l*.

On the 25th the miniatures comprised: Ruth R. Stewart, and Rose Dorothy Stewart, 170*l*. A Lady, three-quarter face to right, brown hair, white dress, 96*l*. A Lady, with hair bound with a white scarf, and wearing yellow sash, 105*l*. A Lady, full face, dark curling hair and white bodice, 75*l*. A Gentleman, with purple coat and white cravat, by Plimer, 55*l*. Jane Elizabeth, Countess of Oxford, 100*l*. Mr. Dawson Damer, by Engleheart, 125*l*.; A Lady, hair bound with a blue scarf, a string of pearls round her neck, by the same, 241*l*. A Lady, nurturing her child, by S. Shelley, 76*l*. Miniature portraits in enamel: A Lady, dark hair with yellow ribbon, black pearls round her neck, 90*l*. Madame de Chevreuse, 60*l*. Gold Snuffboxes: Louis XVI. Oval, painted with lovers at an altar (lot 504), 250*l*. Louis XVI. Oblong Octagonal, panels painted with port scenes (lot 507), 220*l*.; another, painting of the Choice of Paris (lot 508), 225*l*. Circular, panels of sage-green enamel (lot 510), 255*l*. Louis XV. Oblong, scroll-work, landscapes, and figures in gold (lot 518), 290*l*. Shell-shaped, miniature of George II. as Prince of Wales (lot 529), 235*l*. Louis XVI. Circular, miniature of Marie Antoinette in gouache (lot 530), 270*l*. Louis XVI. Oval, pastoral figures after Watteau (lot 531), 560*l*.; another, painted with pastoral scenes (lot 532), 500*l*.; another, enamelled with subjects from Athenian mythology (lot 533), 720*l*. Louis XVI. Oblong, pastoral scenes after Lancret (lot 534), 560*l*. The four days' sale produced 54,019*l*. 16*l*. 6*d*.

The pictures and drawings belonging to Mr. Hawkins were sold on the 26th and 28th ult., the most noteworthy work being Watt's Guitar-Player Surprised, which fetched 2,520*l*. Fragonard's Seesaw was sold for 157*l*. The drawings included: J. S. Cotman, St. Bennet's Abbey Mill, Norfolk, 71*l*. C. Fielding, View of Ben Cruechan over Loch Awe, 110*l*. Birket Foster, The Weald of Surrey, 262*l*.; On the Shore, Bonchurch, 273*l*.; Isola Bella, Lago Maggiore, 63*l*.; A Highland River Scene, 78*l*.; Rouen, from near Canteleu, 55*l*.; Rouen, 50*l*.; Lucerne, 56*l*. Sir J. Gilbert, Charles I. and his Army, 60*l*.; Don Quixote, 65*l*.; The Standard-Bearer, 60*l*. S. Prout, The Porch of a Cathedral, 73*l*. T. M. Richardson, City of Chiuse, Etruria, 126*l*.; Sorrento, from the Capo di Monte, 120*l*.; On the Coast between Nice and Mentone, 147*l*.; On the Moors above Loch-na-Struy, 50*l*. C. Stanfield, The Channel off Fort Roux, Calais, 52*l*. Turner, A Swiss Lake Scene, 105*l*. P. de Wint, Cliveden on the Thames, 94*l*.; A Landscape, with a farm, 89*l*.

Fine-Art Gossip.

THE Centenary Exhibition of the Royal Society of Painters in Water Colours is open to private view on Saturday next.

ON the same day Messrs. Dickinson invite us to a private view of water-colour drawings by Mr. T. L. Shoosmith, illustrating old towns and country scenes at home and abroad.

MR. BAILLIE holds at his gallery on April 9th a private view of pictures and sketches by Mr. F. C. Robinson and Mr. Bernard Sleight.

MR. JOHN A. MACNOCHIE WELWOOD writes: "In your issue of March 5th it is stated that the authorities of the Louvre have purchased, along with a portrait by Hopper, a portrait by Raeburn

of Mrs. Maconochie. You add that this is probably the picture lent by Mr. Allan A. Maconochie Welwood, of Meadowbank, to the Raeburn Exhibition held at Edinburgh in 1876. The portrait in question of my great-grandmother, which was lent by my uncle to the Raeburn Exhibition in 1876, is in my possession. I have no intention of disposing of it, nor have I ever been asked to do so."

AMONG the recently elected members of the Königlische Akademie der Künste in Berlin are Sir Villiers Stanford, Joseph Israels, and the Swedish painter Anders Zorn.

MUSIC

THE WEEK.

QUEEN'S HALL.—Philharmonic Concert.
ST. JAMES'S HALL.—Popular Concert.
ROYAL ACADEMY OF MUSIC.—Students' Concert.
ST. JAMES'S HALL.—Broadwood Concerts.

THE programme of the second Philharmonic Concert last Thursday week commenced with Beethoven and concluded with Strauss. The old master was represented by one of his most genial symphonies, No. 4 in B flat. The late Sir George Grove, in his 'Beethoven and his Nine Symphonies,' speaks of the "grace and gaiety" of this particular work, but in every movement, the third excepted, there are melancholy phrases or rough discords; Beethoven, even when attempting to be bright, could not hide his melancholy and choleric nature. At the end of the programme came Strauss's 'Tod und Verklärung.' Between these two striking examples of classical and modern art were two concertos. The solo part of Brahms's Pianoforte Concerto in D minor was played by Mr. Leonard Borwick with all due skill and intelligence, yet his reading of the music displayed smoothness rather than strength. The Concerto for double-bass and orchestra by Bottesini did not prove an interesting revival. The solo part was played by the composer himself at a Philharmonic Concert in 1887 to a pianoforte accompaniment, which for the present occasion had been scored, and with skill, by Mr. A. C. Forsyth. Mr. Claude Hobday was the soloist, but though a good performer on the unwieldy double-bass, he failed to make the music, mostly of the virtuoso order, attractive.

Monday's Popular Concert was the last of the present season. An artistic rendering was given of Beethoven's Quartet in E minor. Herr Willibad Richter in Brahms's Pianoforte Sonata in F minor was sound, intelligent, and admirable as regards technique, but his reading lacked life. The programme ended with a Pianoforte Quintet by Christian Sinding, the Norwegian composer. It is an able, though unequal work. In the first and last movements the development of good thematic material is not organic; moreover, the Finale is unduly long. The two middle movements, however, are delightful; the one an Adante full of charm and character, the other a lively Intermezzo. Mrs. Henry J. Wood sang three clever songs by Wilhelm Berger, and three short expressive ones by Borodine, and deserved her success. Prof. Kruse, undaunted by the poor attendances this season, announces that his Popular Concerts will be resumed next winter.

The Fantasia on 'The Tempest' from Berlioz's 'Lélio,' that strange *monodrame lyrique* which the composer described as *la fin et le complément* of his 'Symphonie Fan-

tastique,' was performed at the orchestral concert of the students of the Royal Academy of Music. It is one of the most characteristic numbers of the work, and especially interesting as regards its orchestration; the divided violins and high notes were possibly remembered by Wagner when he wrote his 'Lohengrin' Prelude. The performance, under the direction of Sir A. C. Mackenzie, was very creditable. This Fantasia has not been heard, we believe, since 'Lélio' was performed at the Crystal Palace under Sir August Manns. A scena, 'Invocation,' by Mr. Hubert Bath, given at this students' concert, is Wagnerish, and too long, but shows promise; the composer can create a diatonic melody.

The programme of the last Broadwood Concert of the second series on March 25th included Dr. Walford Davies's 'Pastorals,' given for the second time this season. The performance was good, and the favourable impression first created by the music more than confirmed. Signor and Signora Guarnieri gave a most sympathetic rendering of César Franck's Sonata in A for violin and piano, a work which they had studied under the composer's direction.

The Kneisel Quartet appeared again at the second extra concert on Tuesday evening. Their performance of Schubert's Quartet in D minor was exceedingly vivid, and they also took part in Brahms's Pianoforte Quartet in G minor. The pianist was Mrs. Carl Derenburg, who as Miss Ilona Eibenschütz formerly distinguished herself. On Tuesday she displayed all the qualities by which she established her reputation: fine technique, a clear, crisp touch, and a rendering of the Brahms music which lacked neither intelligence nor warmth. She also played with genuine success some Scarlatti pieces. The concerts will be resumed next year, and the Bohemian, Cathie, and Kneisel Quartets have already been engaged, also the Moscow Trio.

Musical Gossip.

THE last Saturday afternoon concert of the season at Sydenham was given by the Crystal Palace Amateur Orchestral Society, with the assistance of the Crystal Palace Choir. Of Mr. Coleridge-Taylor's now well-known and much appreciated cantata, 'Hiawatha's Wedding Feast,' the associated forces offered a satisfactory performance, the singing being notable for directness of attack and fullness of volume. The tenor solo "Onaway, awake," was agreeably rendered by Mr. Lloyd Chaudos. Schubert's 'Rosamunde' Overture, Mr. W. H. Reed's piquant 'Suite Vénitienne'—already heard at Queen's Hall,—and Thome's 'Entr'acte Pizzicato' were other items in the scheme. In Max Bruch's Violin Concerto in G minor the solo part was ably interpreted by Mr. Sigmund Beel, and the performance was generally attractive. Mr. Walter Hedgecock was the conductor.

THE Concert-goers' Club was inaugurated at the Grafton Galleries yesterday week; it is to be run on the model of the Playgoers' Club. Mr. G. C. Ashton Jonson delivered an address in which he stated that the object was "to exercise a powerful influence in the furtherance of good music." Mr. D. F. Tovey read a paper on Beethoven's Mass in D, with vocal illustrations.

BETWEEN 800 and 900 applications were received for admission to the chorus of the forthcoming Leeds Triennial Musical Festival, but

only about 40 per cent. could be entertained. For the first time the chorus is drawn absolutely from Leeds itself—270 from the Choral Union and the Philharmonic, and 101 from other societies and choirs.

THE Cardiff Festival will take place in the third week of September. The programme will include Elgar's 'Dream of Gerontius'; Massenet's 'Eve' (first time in England); Schumann's 'Faust'; Félicien David's ode-symphonie, 'The Desert'; Mendelssohn's 'Midsummer Night's Dream' music; and, by way of novelties, 'John Gilpin,' by Dr. Cowen, the conductor; Mr. A. Hervey's new overture, 'In the East'; and a choral work, 'The Victory of St. Garmon,' by Mr. Harry Evans.

THE dates of the third series of Broadwood Concerts will be: November 3rd, 17th, December 1st, 15th; and in 1905, January 12th, 26th, February 9th and 23rd, March 2nd, 16th, and 23rd, and April 6th.

MR. NEIL FORSYTH writes to say that there has been some misconception as to the Elgar Festival, and he wishes it to be known that "the Grand Opera Syndicate was alone responsible for the festival, both as regards its idea and its execution." He also sends a prospectus of the three subscription series of special performances under the direction of Dr. Hans Richter during the coming season at Covent Garden. The dates of the first series are: May 2nd, 9th, 16th, 23rd, 26th, and 30th, and the works, 'Don Giovanni,' 'Nozze di Figaro,' 'Lohengrin,' 'Tristan,' 'Tannhäuser,' and 'Die Meistersinger,' respectively. The dates of the second and third series will be: May 3rd, 6th, 12th, 21st, 24th, and 31st, and May 7th, 11th, 14th, 18th, 20th, and 27th; the same works will be given as at the first series, though not in the same order. The following artists will appear: Mesdames Suzanne Adams, Destinn, Hertzler-Deppe, Helian, Knüpfert-Egli, Kirkby Lunn, Maubourg, Nielsen, and Ternina; and MM. Burrian, Caruso, Cotreuil, Dufrique, Glibert, Herold, Journet, Knüpfert, Krassa, Reiss, Renaud, Radford, Scotti, Sevilhac, Schütz, Simon, and van Rooy. The performance of the longer works will begin at seven o'clock. Dr. Richter once said that Mozart had a future, and this placing of that master's two great operas at the opening of the Covent Garden season is helping materially to verify his prophecy.

WE recently announced that Mr. E. Bent Walker was painting the portrait of Prof. Ebenezer Prout. It is now finished, and was recently exhibited at Mr. Walker's studio. The learned professor is pictured in his doctor's robes, and the likeness is truly excellent.

THE incidental music for 'The Coming Race,' which is to be produced at St. George's Hall under its new management, has been entrusted by Mr. Maskelyne to Mr. Edward Kent, son of the late Mr. Charles Kent.

AN orchestral concert will be given by the Bach Choir, under the direction of Dr. Walford Davies, at St. James's Hall, on Wednesday evening, May 18th. The programme will include Sir H. Parry's 'Ode on St. Cecilia's Day,' Brahms's 'Schicksalslied,' Schumann's 'Requiem for Mignon'; also Schubert, viz., '92nd Psalm' and 'Christ ist erstanden.'

WE are glad to hear that the honorary degree of M.A. has been conferred on Mr. J. W. Taphouse by the University of Oxford. He takes the highest interest in music, and possesses a library in which are many choice and rare works.

THE recently published correspondence of Moltke shows that he was passionately fond of music. Mozart and Beethoven were his favourite composers. He did not care

for Brahms. The early operas of Wagner were not distasteful to him; but of the third act of 'Die Meistersinger' he said: "I prefer the Reichstag; there, at any rate, the closure can be applied."

The second March number of *Die Musik* contains an article by M. Julius Levin, of Paris, describing a Beethoven sketch-book in the possession of M. Charles Malherbe, librarian of the Paris Opera. Almost all the sketches concern the Pianoforte Concerto in E flat, Op. 73. The writer states that M. Malherbe bought it from Liepmannsohn, Berlin, but was unable to ascertain who previously possessed the book. Part of it, at any rate, was however known to Nottebohm. In chap. xxix. of 'Zweite Beethoveniana' (a collection of articles which originally appeared as 'Neue Beethoveniana' in the *Musikalisches Wochenblatt*) will be found four of the musical quotations given by M. Levin.

The *Signale* of March 16th states that the composer J. P. E. Hartmann, father-in-law of Gade, who died in 1900, was generally considered the "oldest" musician, but that Manuel Garcia—born, by the way, in the same year (1805) as Hartmann—has beaten the record. In the *Athenæum* of March 19th we mentioned one or two composers who exceeded the age of ninety. To these, besides Hartmann, may be added Sir George Smart, who lived to the age of ninety-three, and Gottfried Preyer, who died in 1901, at the age of ninety-four.

PERFORMANCES NEXT WEEK.

SAT. Musical Festival, 3. Queen's Hall.
Metzler's Vocal and Instrumental Recital, 3. Eolian Hall.

DRAMA

THE IRISH THEATRE.

The conditions under which the representations of the Irish National Theatre were given at the Royalty Theatre on Saturday last demanded on the part of the supporters of the institution an amount of zeal eclipsing that of the most devout worshipper at Bayreuth or other Wagnerian shrines. To devote to the contemplation of a single piece the whole of a summer day seems but an insignificant task beside that of visiting twice in the course of a day of what might well have been regarded as mid-winter a theatre producing no fewer than four novelties. Criticism in such circumstances becomes all but impossible, the spectator finding himself baffled in the attempt to disentangle so many separate threads of interest. Most important is naturally 'The King's Threshold' of Mr. W. B. Yeats, which was given both in the afternoon and evening. This shows the devotion of Leachan, the chief bard of Ireland, in vindicating the rights of the poets withdrawn by King Guaire. While these are withheld he condemns himself to starvation. Vainly do the ladies of the Court, the princesses of the blood royal, and his own mistress seek to induce him to forego a régime, persistence in which means inevitable death. The king then swears that his demise shall be followed by the hanging of his pupils. Instead of praying him, as was hoped, to surrender, and so save their lives, these youths urge their master to persist in his pious and patriotic resolution, whereupon the monarch relents and restores the ancient and immemorial privileges.

'Riders from the Sea,' by Mr. J. M. Synge, gives a pathetic picture of the mourning of a widow, the last of whose sons is swallowed up by the inexorable sea which has already furnished "wandering" graves for his five brothers and their father.

'In the Shadow of the Glen,' by the same author, shows the rather indiscreet trick played on his wife by an Irish farmer, who tests her fidelity by shamming death. The unsatis-

factory result of the experiment recalls the immortal Widow of Ephesus.

Mr. Yeats's Irish farce, 'The Pot of Broth,' had been previously seen. Last came 'Broken Soil,' a picture of peasant life, by Mr. Padraic Colm.

Dramatic Gossip.

Of the long series of novelties and revivals which heralded the spring season but a sorry account has to be given. Three pieces—'Joseph Entangled' at the Haymarket, 'The Duke of Killierankie' at the Criterion, and 'The Arm of the Law' at the Garrick—are successes. Two novelties, 'A Queen's Romance' at the Imperial and 'Love's Carnival' at the St. James's, have been blown up lest the wrecks should impede navigation, while concerning more than one other work it is difficult to say which way the needle will ultimately point. In England, as in America, the theatrical outlook is far from bright.

It is stated that Madame Réjane, during her forthcoming visit to London, is anxious, when producing 'La Robe Rouge,' to introduce into it the alterations made in Mr. Arthur Bouchier's adaptation now running at the Garrick as 'The Arm of the Law.' 'A Marriage has been Arranged,' by Mr. Alfred Sutro, a little play already acted once at the Haymarket, forms an agreeable *lever de rideau* at the theatre last named. It is supported by Miss Violet Vanbrugh and Mr. Arthur Bouchier.

The arrival in London of Sir Henry Irving is expected to-day. He is credited with an intention of visiting Australia, and securing again the services of Miss Ellen Terry.

Among the theatres closed during the present week have been His Majesty's, the Savoy, the Imperial, the Vaudeville, and the New.

MADAME SADA YACCO and M. Otojiro Kawakami are proposing to appear during the summer. It is said that they will play in Ipsen, which seems an unpromising experiment.

The appearance in 'Cynthia,' by Mr. Hubert H. Davies, of Miss Ethel Barrymore, is fixed for May 12th. Mr. Gerald Du Maurier will be in the cast.

'THE NEVER-NEVER LAND,' an Australian story by Mr. Wilson Barrett, obtained a favourable reception at the King's Theatre, Hammer-smith, its exponents including Miss Haidée Wright and Mr. Austin Melford.

'SUNDAY,' by "Thomas Raceward," is announced for this evening at the Comedy by Mr. Fred Terry and Miss Julia Neilson.

R. C. CARTON is engaged upon a new play for the Duke of York's, in which Miss Compton will have a leading part.

The pantomime has been withdrawn from Drury Lane. In consequence of the requirements of the County Council, it seems probable that no autumn melodrama will this year be offered.

THE 'Sword of the King' is the title of the new play by Ronald Mac Donald, a son of Dr. George Mac Donald, to be produced by Miss Ida Molesworth at Wyndham's Theatre on the 9th of April. Miss Molesworth will be supported by Miss Mary Rorke, Miss May Harvey, Mr. Charles Goodhart, and Mr. Brandon Thomas.

'EVERYMAN' was revived at the Coronet Theatre on Monday by what is called the Elizabethan Stage Society.

'VENDETTA,' an adaptation by Mr. Neville Doone from the story of the same name by Miss Marie Corelli, was given at the Kennington Theatre on Monday. Miss Audrey Ford was the Countess Nina Romani, and Mr. Charles Glenney the Count Fabio Romani.

TO CORRESPONDENTS.—C. E. A. C.—J. S. S. G.—C. B.—J. C. C.—received.
W. M. R.—Will look the matter up.
L. D. D.—Not suitable for us.
No notice can be taken of anonymous communications.

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